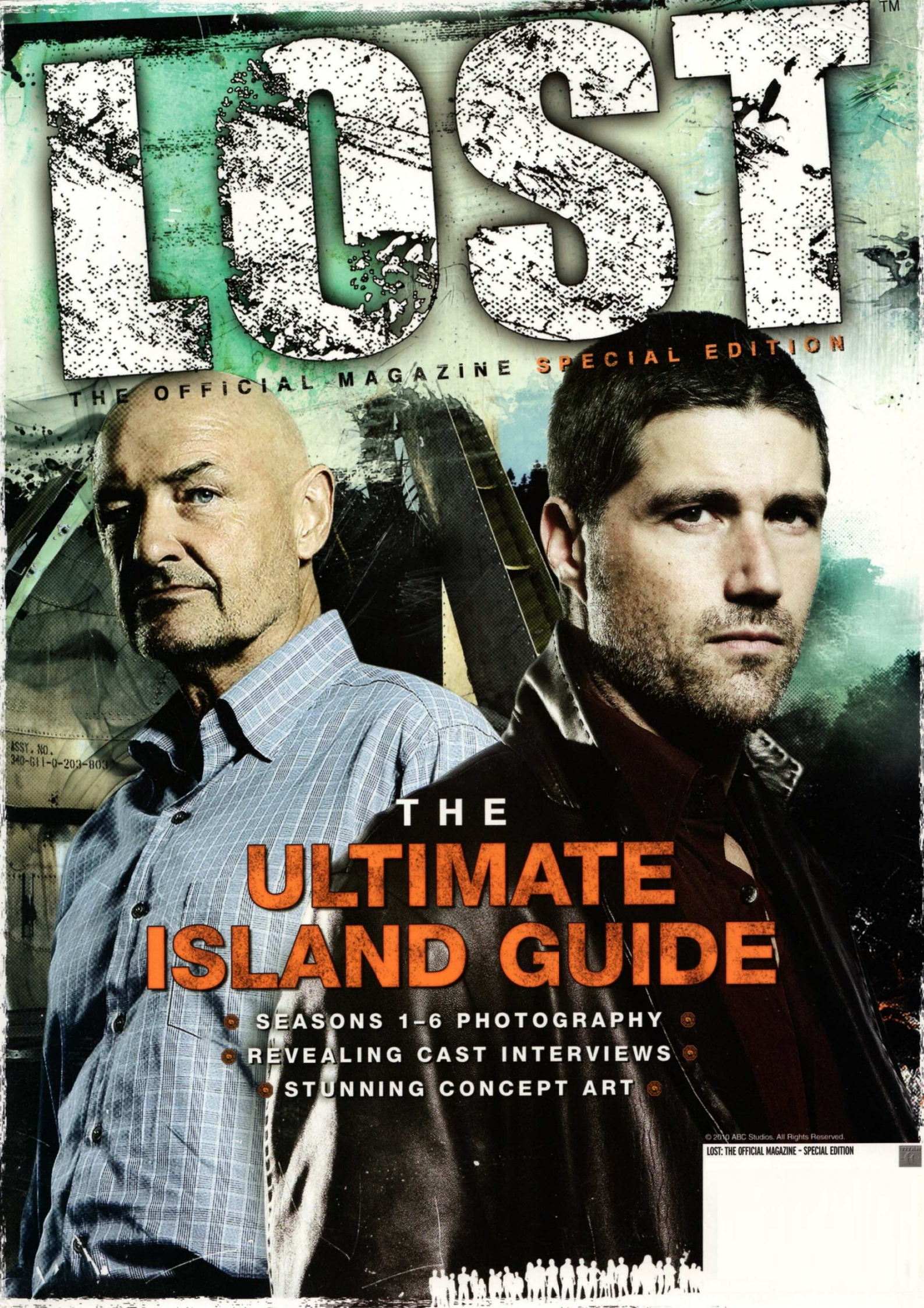
LOST™

THE OFFICIAL MAGAZINE SPECIAL EDITION



THE ULTIMATE ISLAND GUIDE

- SEASONS 1–6 PHOTOGRAPHY
- REVEALING CAST INTERVIEWS
- STUNNING CONCEPT ART

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LOST
J.J. ABRAMS
LAWRENCE FONG

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New Transmissions

News from the *Lost* world and beyond...

UNEARTHED TREASURES

LOST LIVE: A FINAL CELEBRATION

On May 13 at Los Angeles' UCLA, the final major press event for *Lost* was unleashed. Cast and crew galore, a live performance by Michael Giacchino and his orchestra, and the first ever showing of the penultimate episode, it truly was a night that will never be lost from our minds…

Words: Paul Terry

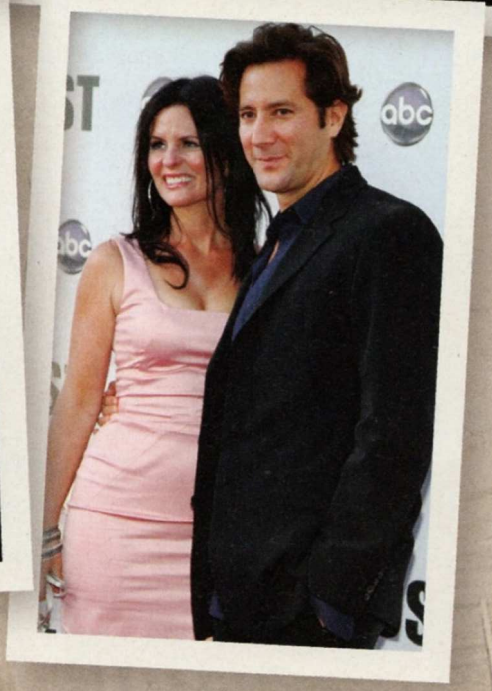
Fans who came along to *Lost Live: The Final Celebration* experienced a very special evening.

Before the event began inside, hoards of *Lost*'s producers, cast, and crew were making their way down the red carpet and sharing their final thoughts on the show. *Lost Magazine* was there, and chatted to several members of the *Lost* family including Carlton Cuse, who reflected: "I am really happy that we got to end the show on our own terms; so few people in television ever get a chance to do that. Most shows just die and then nobody cares. The fact that people still care about our show, and we got a chance to end it, is really the most rewarding thing one can have in television."

After a personal letter of congratulations from George Lucas was read out, Damon Lindelof and Carlton Cuse introduced cast and crew to the stage with hilarious and touching stories. Then, Michael Giacchino and his orchestra performed stunning themes from all six seasons, before *What They Died For* was screened before its airdate.

A unique, emotional, and perfect send-off for *Lost*.

For more photos and reports on the event, visit: facebook.com/TaraBennettPaulTerryProjects



NEW YORK STATE OF MIND

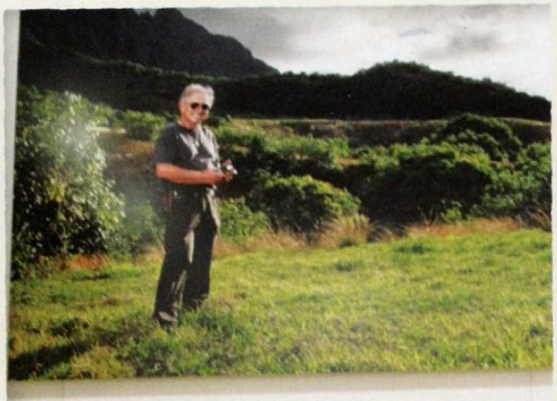
From May 20 through to June 5, 2010, New York City became the home of 'The Vilcek Foundation Celebrates *Lost*: A showcase of the International Artists and Filmmakers of ABC's Hit Show.'

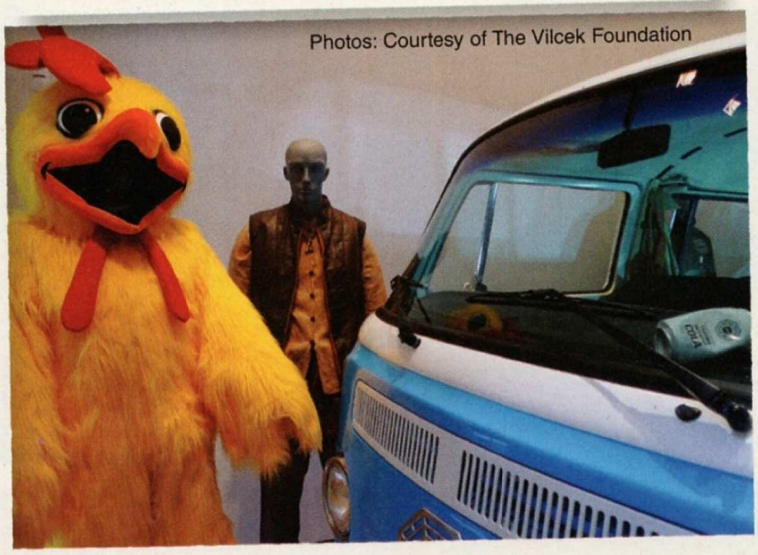
The Vilcek Foundation was established in 2000 by Jan and Marica Vilcek, New Yorkers who decades before had immigrated to the United States from Czechoslovakia. Dr. Jan Vilcek, a professor and research scientist, and Marica Vilcek, an art historian, created the Foundation to heighten awareness of the enormous contributions of immigrants to the sciences, arts and culture in the US.

The exhibition saw the international backgrounds of *Lost*'s cast and crew celebrated. Featuring iconic original props from the show, as well as stunning portrait photography of the *Lost* crew, Executive Producers Damon Lindelof and Carlton Cuse – along with several other cast and crew members – attended the event and experienced firsthand the stories of individuals whose outstanding work adds to, and builds upon, the legacy of immigrant contributions to the American arts and entertainment.

With special thanks to Rick Kinsel, Anne Schruth, Executive Producer Jean Higgins, Jess Cole, and Erin Felentzer, overleaf we have several of the portraits for you to enjoy...

www.vilcek.org

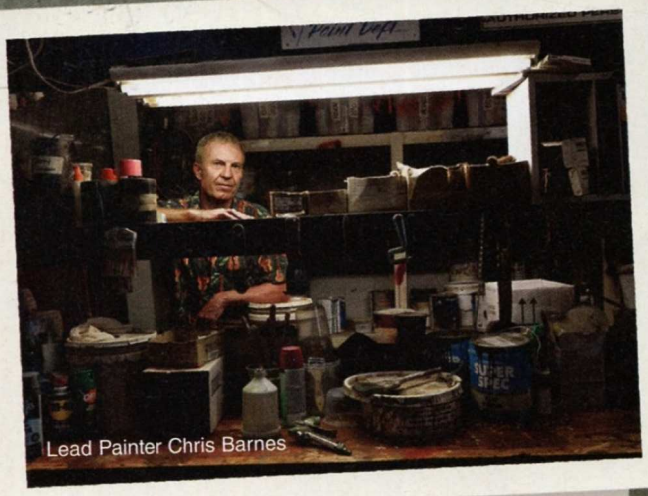




Photos: Courtesy of The Vilcek Foundation

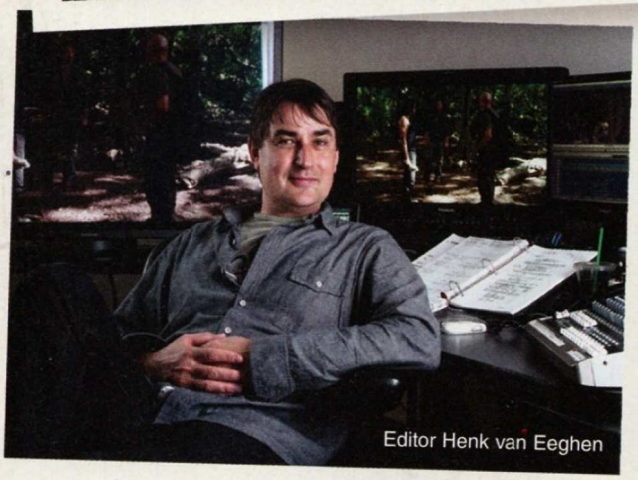
New Transmissions

News from the *Lost* world and beyond...



Lead Painter Chris Barnes

Evangeline Lilly (Kate) with her Stand-In, Claudia Cox



Editor Henk van Eeghen

Executive Producer/Director Jack Bender

Lighting Technician Mark Kalaugher

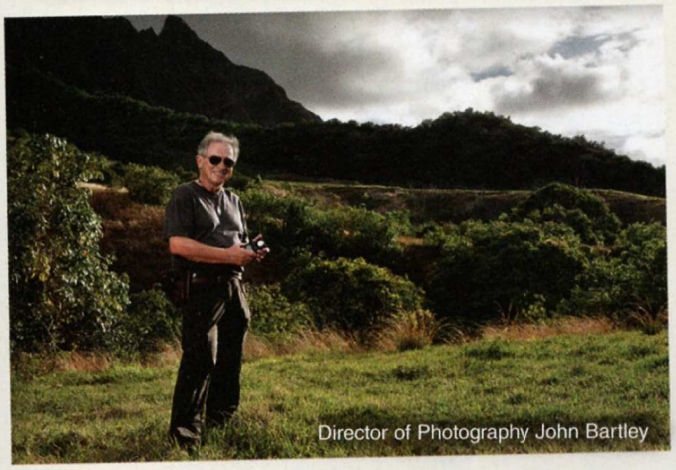
Set Locator Miki Yasufuku

Costume Designer Roland Sanchez

Production Staff's Stephan Bacquet

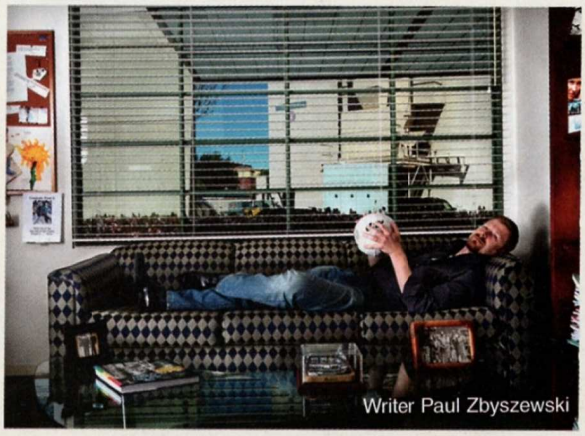
Production Coordinator Concepcion Saucedo-Alicino

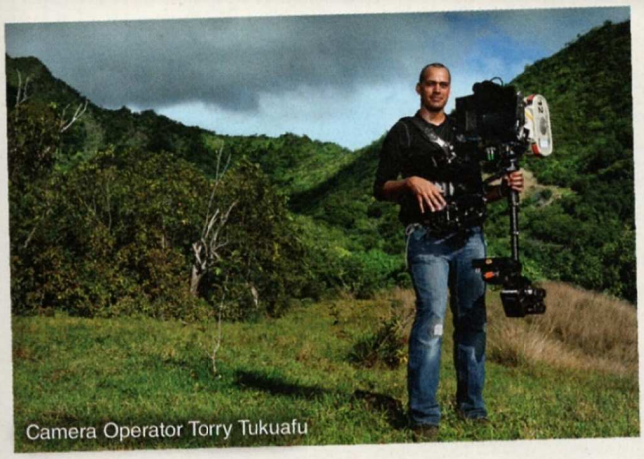
Sculptor Gerard O'Halloran


Director of Photography John Bartley

Ken Leung (Miles Straume)

Associate Producer Noreen O'Toole


Writer Paul Zbyszewski


Camera Operator Torry Tukuafu

Production Designer Zack Grobler

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***Lost* has a penchant for time travel, so let's start by flashing back to the very end of season four. How did you find shooting the two-hour season four finale, what with all those intricate plotlines for your character?**

Terry O'Quinn: I thought it was brilliant. You know what it made me think? *Lost* should be shown every two weeks for two hours. It's like a film. This show is so cinematic. I'm a fan – and that hour goes by too fast. I find myself watching it, and in the middle of it wondering, "How much time is left?" and I look at the clock, and I want more. So the two hours was nice. That's my recommendation. I haven't made it to anybody but you [*smiles*].

Well, we'll pass it on! How did your family and friends react to the spectacular sight of the island disappearing?

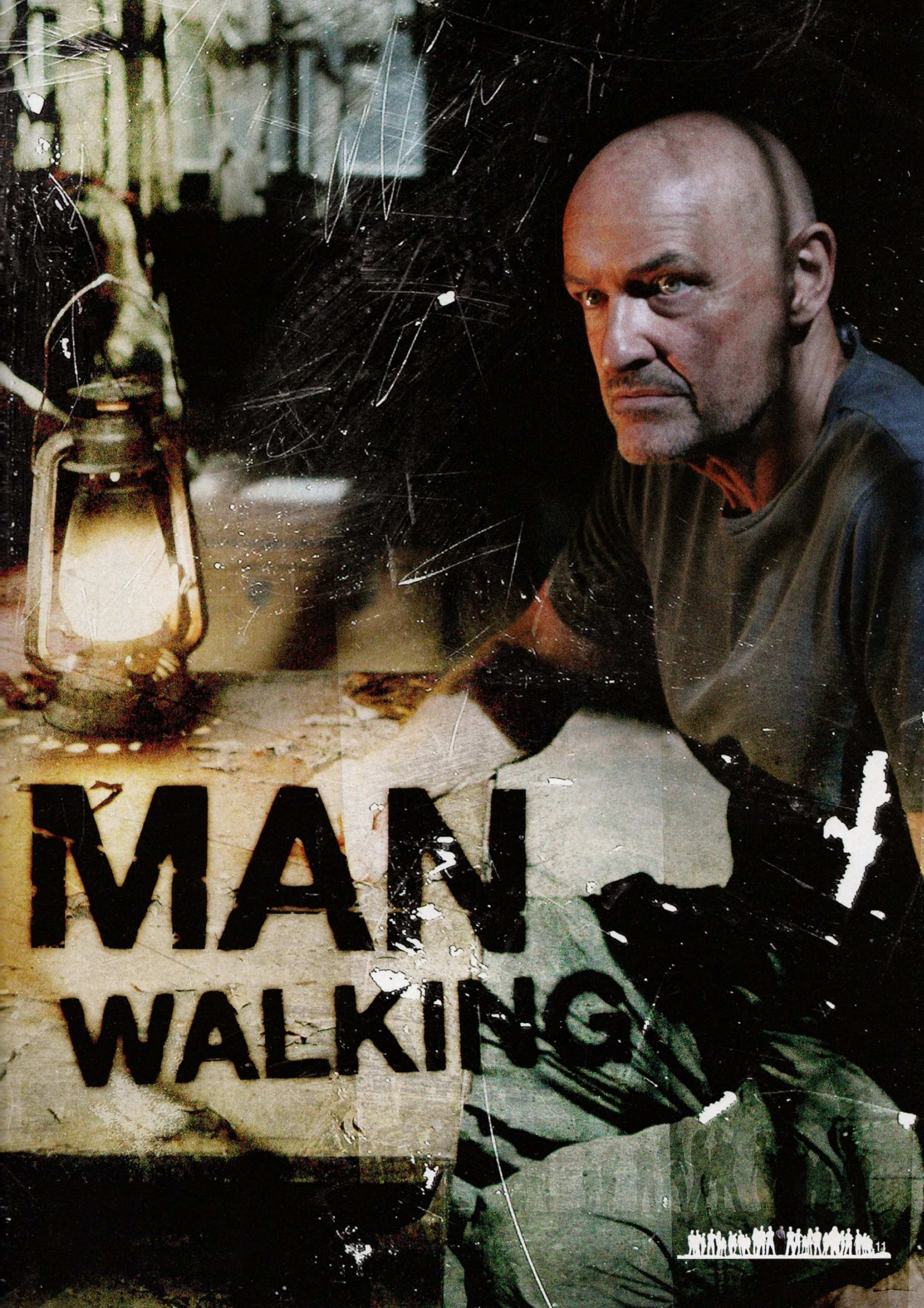
It was the same as the average fan's – my brothers called and I said, "I don't know where the island went," and he said, "Or *when* it went… it might've gone to some place in time as opposed to some place in geography. Maybe it's only a second ahead of us." That's his theory – I have no theories.

Season three's finale was the flash-forward reveal – which only really involved Jack and Kate – but this time around, we had Locke… in a coffin! Were there any discussions

DEAD

On any other show, having your character wind up inside a coffin would mark the end of your time in the story. But this isn't just any show, and this isn't just any character. Before season five began, **TERRY O'QUINN** had no idea that he would end up playing the smoke monster on the island, or what complex plotting awaited John Locke in the flash-sideways in the final season. Here we recall what the gifted actor was thinking about Locke and *Lost* just before the season five cameras started rolling...

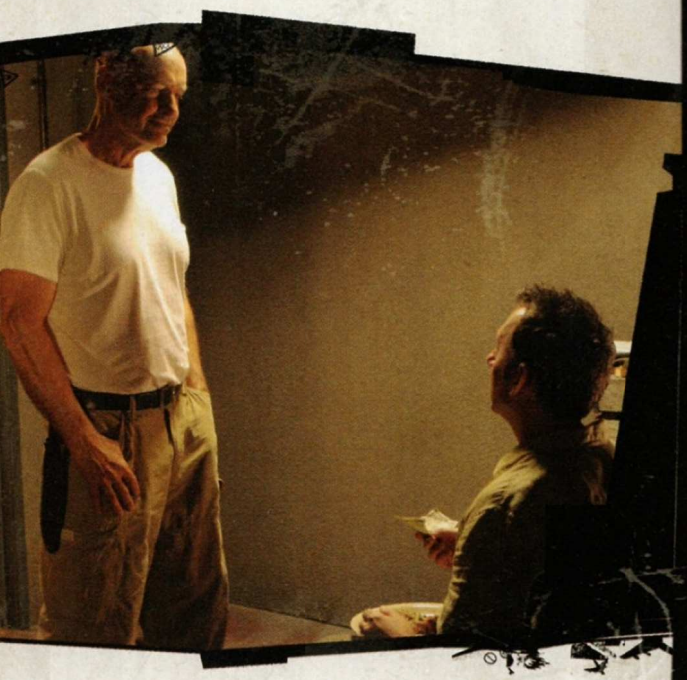
Words: Paul Terry


MAN
WALKING

between the producers and yourself building up for that scene?
There was no discussion [*smiles*]. They called me a few days before we shot that. We all knew *someone* was in the coffin. They said, "Well, it's you. But we're gonna shoot other people, too, to throw people off, in case the crew sees. So we shot Sawyer in the coffin – one take. We shot Desmond in the coffin – one take. And we shot Locke in the coffin – 10 times [*laughs*]. But they said, "Don't worry – you'll be back."

It's a strange paradox in a way for Locke to appear dead in the future, while back on the island story, he's just become somewhat of a leader. How do you feel about that?
I don't know about 'leader'… I've never seen Locke as a leader. I don't think it's a mantel he would wear comfortably. I'm a little afraid – I think he's one of the people that if you give him power, he may well abuse it. So, we'll see what happens. He has to blindly walk into these situations. He wants the answer, and the only course to the answer is through Ben or the Others, and he simply has to jump and see where it takes him. So he wears his heart on his sleeve, but we'll see how it turns out.

We had two really strong arcs driving season four – we had the island mythology ramping up and we had the Oceanic Six flash-forwards. As a fan watching, what did you think of the Oceanic Six story?
I guess I was surprised it finally happened. I was amazed that there's two seasons left, and they're off the island. And I think they're



off the island *now*. There was some confusion, and my wife said, "So… where are the Oceanic Six… *now*? Is the island moved… *now*?" And I said, "I think the island is moved… *now*. And I think the Oceanic Six are back in civilization… *now*." So how it carries forward I don't know, but it was kind of shocking to see that actually happen: they're off!

Coming back to the island, how did you find working with the new actors in season four, especially the freighter foursome?
I loved it. The new actors are great. I haven't gotten to work with them much – I hope I get to work with them more in the future. I assume I will. But you never know with this show: I've worked with Yunjin Kim once – one scene in four years. And I had one line with Daniel Dae Kim: I cut off his handcuffs and said, "You're a free man," and that was our experience acting together. So I don't know who I'll get to work with, or when I'll get to work with them, but that's one of the wonderful things about the show – it's always a surprise [*smiles*].

"I've never seen Locke as a leader… I think he's one of the people that if you give him power, he may well abuse it…"

How did shooting season four feel, compared to the previous three years?
I think there was a lot of substance to it. The story was starting to move – it was starting to roll downhill. And I think that's what's going to happen. I trust that the next two seasons, the final two seasons, will be the same, and more so. I hope so.

How do you think Locke will react to meeting Richard Alpert and in a way, replacing Ben?
Well, we did see Locke at the beginning, right before the island moved and Ben was pushing the big wheel, Locke was sitting there talking to Alpert and seemed comfortable among the Others, but I don't know how he'll respond.

It's hard to imagine Locke getting to a point where he knows what Ben knows. But I don't think he will act that way. Locke said to Ben, "I'm not you," and he said, "You certainly aren't," and I'm not sure Locke being put in that position will have the same affect on him that it had on Ben.

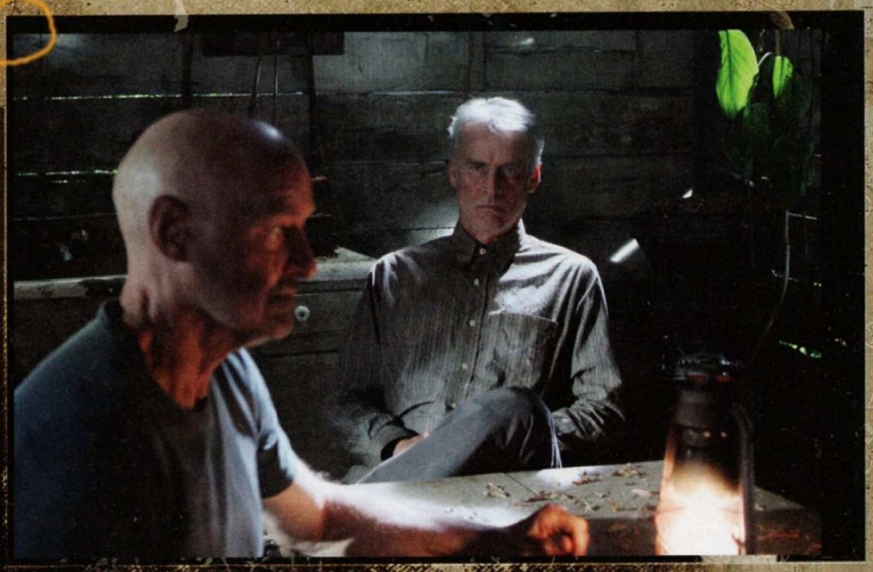
Is there a character on the show during season four who you were particularly intrigued by?
A lot of it's about who's got a strong arc, and who's doing a lot of good acting. They're all good actors, so it depends on who's working the most. I think Michael Emerson was really strong in season four and Henry Ian Cusick – the stuff that he had was brilliant. They got to show they're stuff, and I'm glad – I think it's time. I hope they get to do more.

Season five – all bets are off. Any final thoughts now that the countdown to the series finale has begun?
Well, I don't have any likes or guesses. All I want is to have a lot to do. You know, the more we see of John Locke the happier I'll be because I love to work, and I love to work with these people, and I love doing this role, and I hope the audience will think it's strong, that's all I wish [*smiles*].

MONSTERS AND MYTHOLOGY

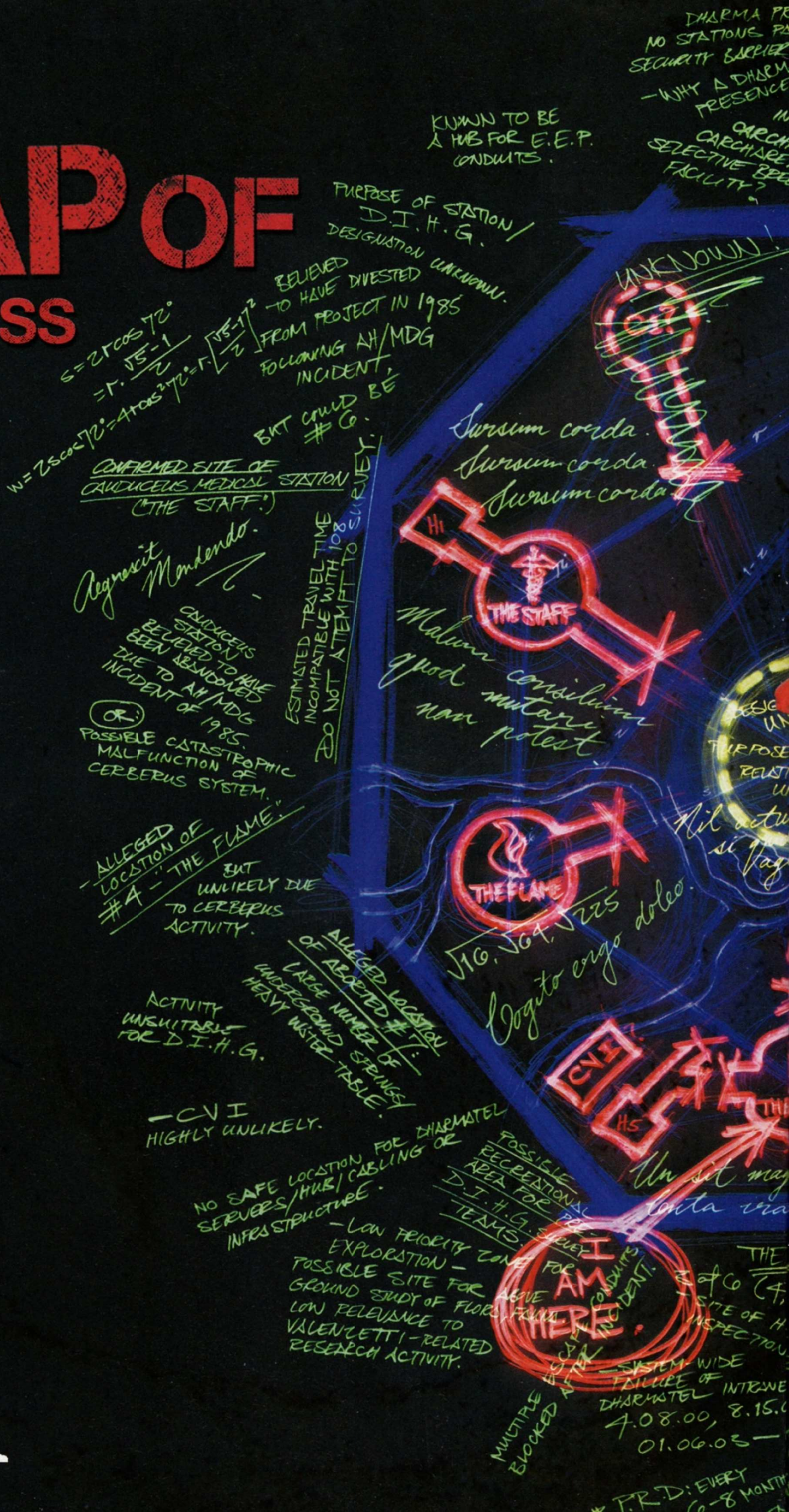
TERRY O'QUINN explains why he is a fan of *Lost*'s paranormal edge, from the smoke monster to Jacob's cabin…

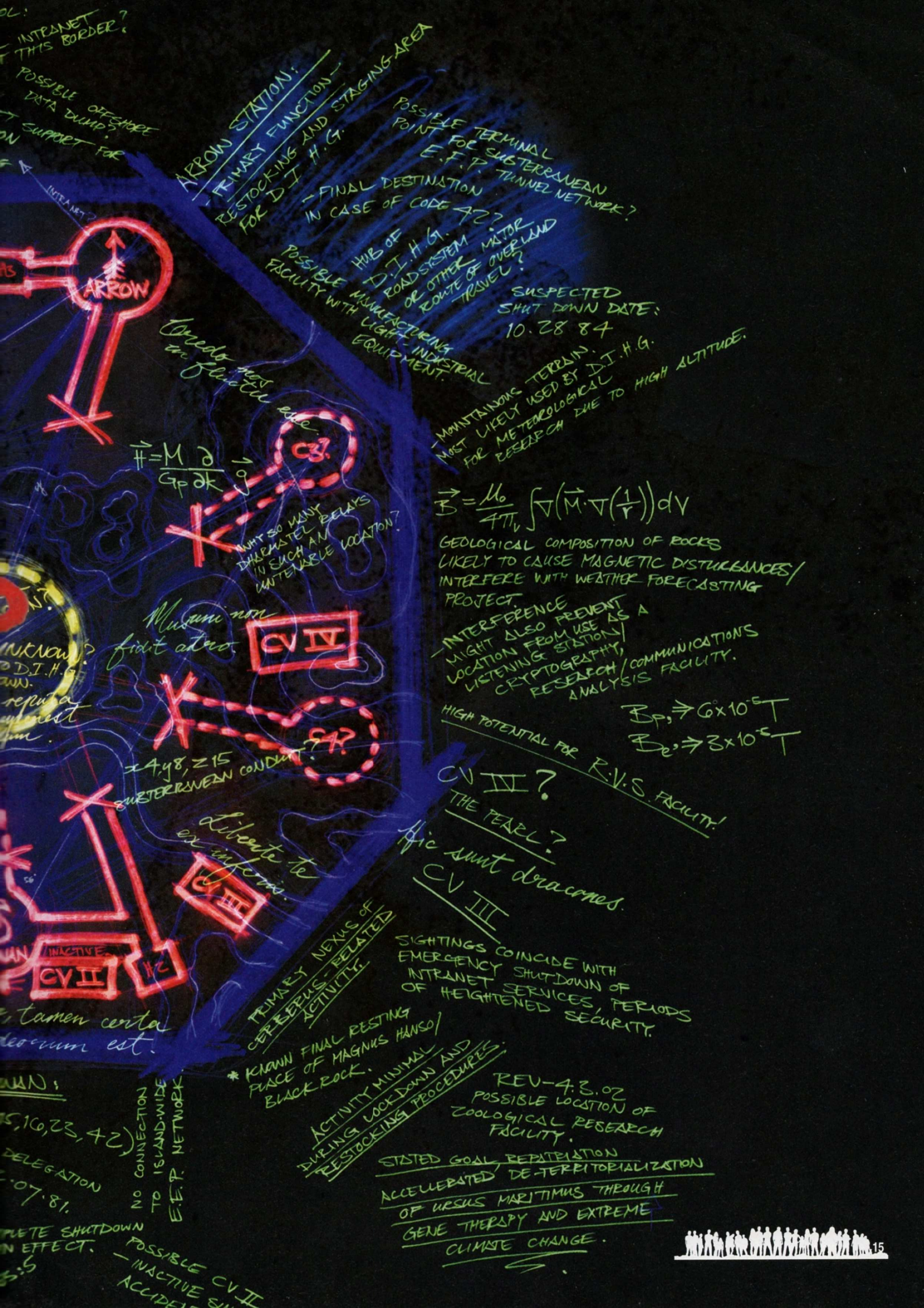
"I am [a fan], because I trust in the end that it will all be sufficiently explained. And it doesn't need to be *scientifically* explained. I mean, some of it does, like how you move the island – I think you have to be able to explain that. But as far as, 'What is the smoke monster?' and 'Who are the Others?' I'm happy with the mythology, as long as the story is told. Just make sure we get the whole story – and I believe we will."



MAP OF MADNESS

Way before we'd even met the man behind the map – Stuart Radzinsky – we witnessed his baffling and fascinating blast door map. Here it is once more, in all its glory, from season two's *Lockdown*...

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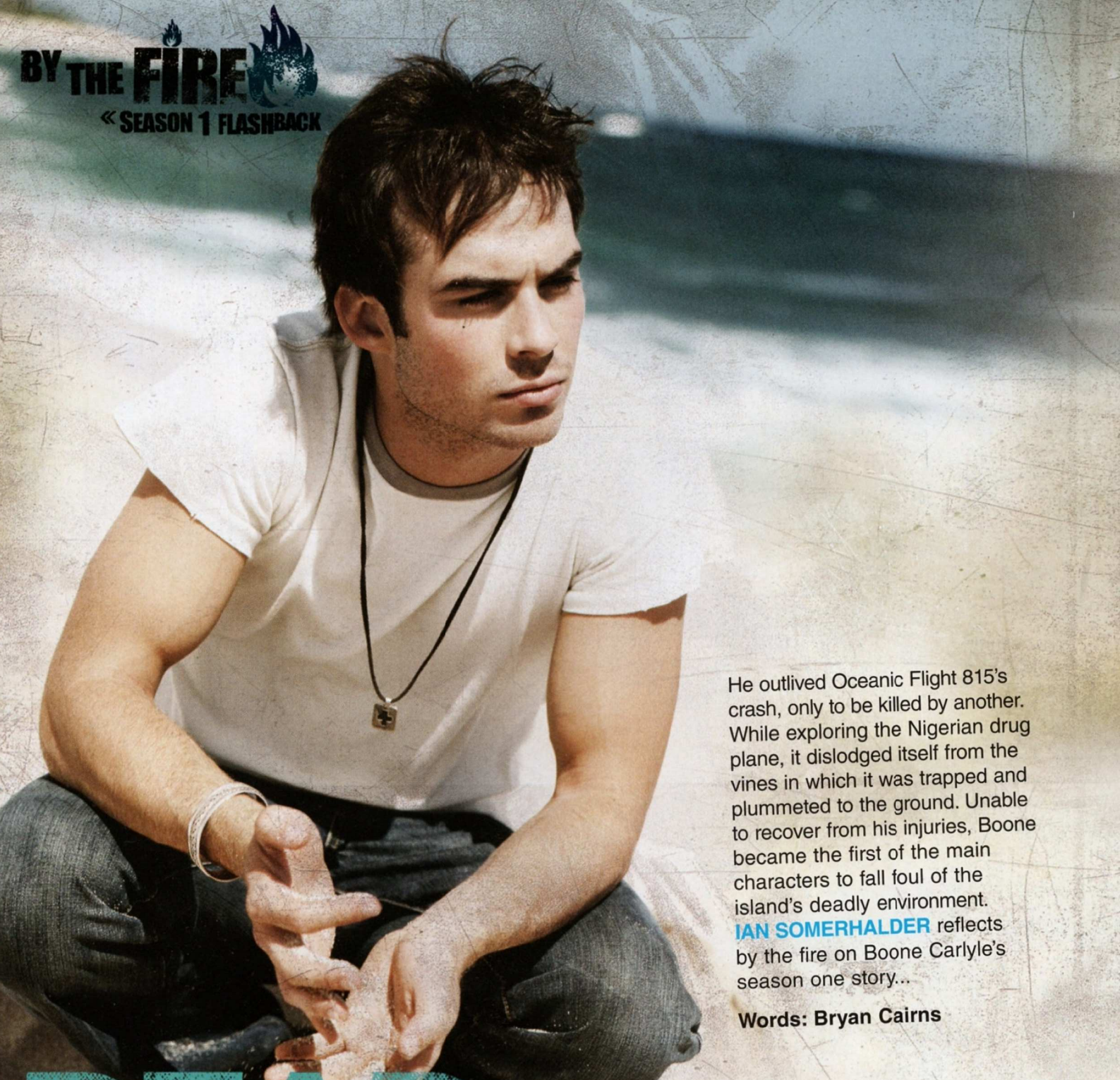


He outlived Oceanic Flight 815's crash, only to be killed by another. While exploring the Nigerian drug plane, it dislodged itself from the vines in which it was trapped and plummeted to the ground. Unable to recover from his injuries, Boone became the first of the main characters to fall foul of the island's deadly environment. **IAN SOMERHALDER** reflects by the fire on Boone Carlyle's season one story...

Words: Bryan Cairns

DEAD MAN'S CHEST

The concept of *Lost* was initially kept very secret, so when you got the sides for the audition, which didn't reveal very much, what attracted you to the series?
Ian Somerhalder: There was a certain mystery, but it was J.J. Abrams – that is the tell tale sign that it is something of quality. Thankfully, it ended up being that. One of the things you look at is who is writing, directing, and producing, and J.J. had his name all over it. And the location… Hawaii! Hawaii and J.J. didn't sound like a bad pair.

When you jumped on board, what kind of discussions did you have with J.J. Abrams about Boone?
It was a very limited conversation, and I think that was the same with everyone. We didn't know that much at all. It was along the lines of 'a guy who loved his sister and her safety was the utmost importance to him.' Obviously, he wasn't the most technically savvy guy when it came to surviving in a wilderness, which a lot of people aren't. That was sort of Boone's shtick. His sole goal in life was protecting Shannon.

Was it frustrating not knowing about Boone's back-story until late in the game?
At first sight, it appeared to be a bit of a hindrance, because as an actor in a feature film situation, you know the end of the movie and [are able to] explore what is between the first and last page. The fear was, in theory, if I reacted in a certain way in episode six, but in episode 11 that was the wrong choice, all of a sudden you are very quick to judge yourself and you get upset. It is the old adage of, "If I knew then what I know now…" That translates to something interesting because we don't know in life what is going to happen each day. It is the basic dichotomy of wanting to know everything and having the patience and understanding that those guys knew what they were doing. The bottom line is you are in their hands. I learnt to really love working that way.

A lot of your early interaction was with Shannon, and then John Locke took you under his wing. Were you excited about that development?
Absolutely. It's Terry O'Quinn… I couldn't go wrong either way. I was either going to be with the man of science or the man of faith. Either Jack was going to take Boone under his wing or Locke was. And waking up every morning to go to work with Terry is not the worst thing you can possibly do.

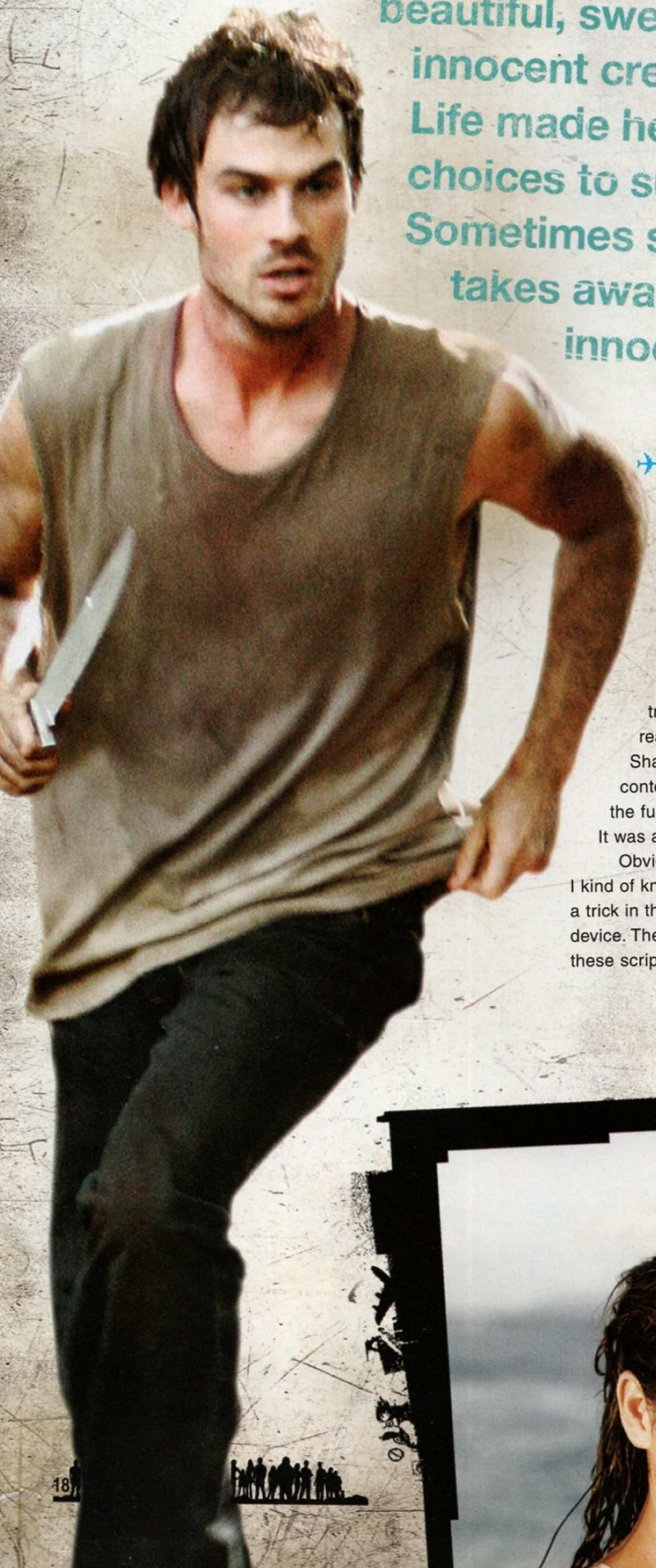
"That was sort of Boone's shtick. His sole goal in life was protecting Shannon..."

At one point, it seemed Jack and Boone were becoming buddies instead…
We faced off in the beginning and maybe there was some kind of understanding that came between them. To be honest, that was what I was hoping to happen. Matthew Fox and I are pretty close and I really dig him as a human being and an actor. However, I didn't see the Locke/Boone storyline coming and when I realized that it was, it was pretty exciting.

Were you shocked by the intimate relationship the two siblings shared?
I was dying for it. If you really looked into Shannon's soul, she was once pure, this beautiful, sweet, innocent creature. Life made her make choices to survive and sometimes survival takes away your innocence.

When you first read the script in which Shannon gets mauled by the monster,

"If you looked into Shannon's soul, she was once pure, this beautiful, sweet, innocent creature. Life made her make choices to survive. Sometimes survival takes away your innocence."



were you concerned she was a goner, or did someone spill the beans that it was all an elaborate kind of hallucination?

Maggie [Grace] and I were sitting on set one day and I think we actually got in trouble for this. We sort of inadvertently picked up the treatment for that episode and read, "Boone is really upset when Shannon dies." We read that in the context of a treatment, not knowing the full script, and it was really hard. It was a bad day.

Obviously it is not what happened. I kind of knew beforehand that there was a trick in the script and it was a great device. There are so many life lessons in these scripts that are really intense and relevant. That happening to Shannon really opened up Boone's eyes.

How did you find out Boone was going to die and what was your gut reaction?

Well, I found out a couple of days after the Golden Globes. It was good timing and I am glad they told me when they did because I was going back to Hawaii to look at houses to buy. We knew one of us was going to go. I wasn't surprised by any stretch of the imagination – it made sense to me.

I loved Hawaii and it is truly a part of me. I am just an island boy. I don't function if I am not by the water. This experience was so great, you don't want to leave. But there is a silver lining, leaving a show like *Lost*. It is what it is. I don't say that with even one half of an ounce of negativity. In hindsight, it made sense to me.

Daniel Roebuck's

Dear Diary

"I was the first guy to be on the island where the fans were asking, 'Wait a minute. Who is this guy? Why is he talking?'"

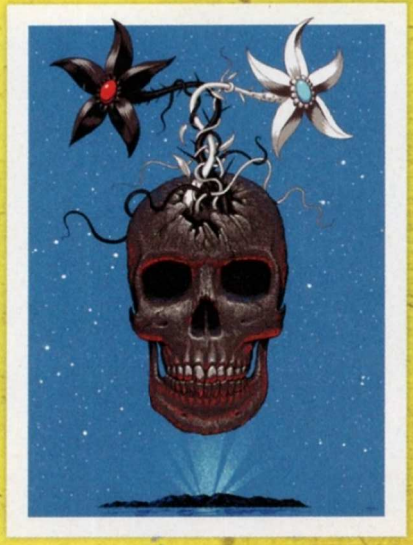
"What I loved the most about *Lost* was sitting on that beach – it was always hot – and just getting to know these actors briefly was a privilege. It was such a blessing. They were all such nice people. When people look at a show like *Lost*, most will see the phenomena of what the show is. When I look at *Lost*, I see a bunch of people I respect and the great time that I had. They always welcomed me, and it was a unique experience. When I came to that island for the very first time, there had been guest stars before me, but I was the first guy to be on the island where the fans were asking, 'Wait a minute. Who is this guy? Why is he talking?' [*laughs*] The location is also a beautiful state. Hawaii is one of the most beautiful parts of the United States."

Special thanks to Daniel Roebuck who was talking with Paul Terry & Tara Bennett

ARTS & MINDS

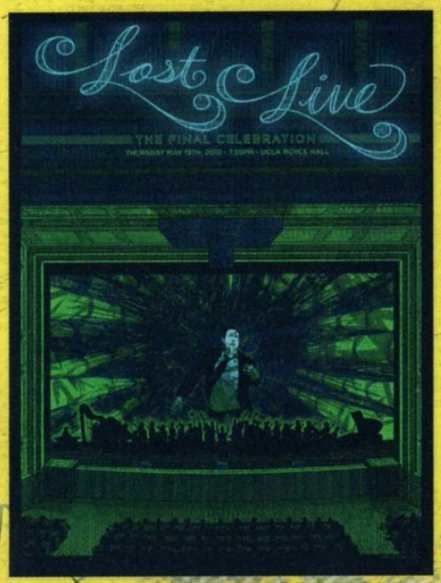
Just when you thought there would be nothing to get you through the trauma of *Lost* ending, a whole palette-load of incredible artwork, posters, and apparel appears over the horizon! With huge thanks to **DAMONCARLTONANDAPOLARBEAR.COM**, Gallery 1988, Samantha Thomas and Noreen O'Toole, we've also got an amazing offer, created purely for *Lost Magazine* readers…

Compiled by Noreen O'Toole



BELOW: LTD. EDITION T-SHIRTS, CLOCKWISE FROM LEFT: I'm With Jacob by Mike Mitchell; Mother by Brandon Rike; and then a series of designs by Marky of Glamour Kills – Trust Me; Drive Shaft Tour; Locke Honor; and Hiero

CLOCKWISE FROM LEFT – HAND SIGNED & NUMBERED SCREEN PRINTS: Tara McPherson for Jin & Sun; Jeff Soto for Jacob and the Man In Black; Little Friends Of Printmaking for Not Penny's Boat; Guy Burwell for The Candidate Cave; Olly Moss for *Lost*; Jeff Boyes for Desmond; Ken Taylor for Kate and Claire; *Lost Live* – Jack by Kevin Tong



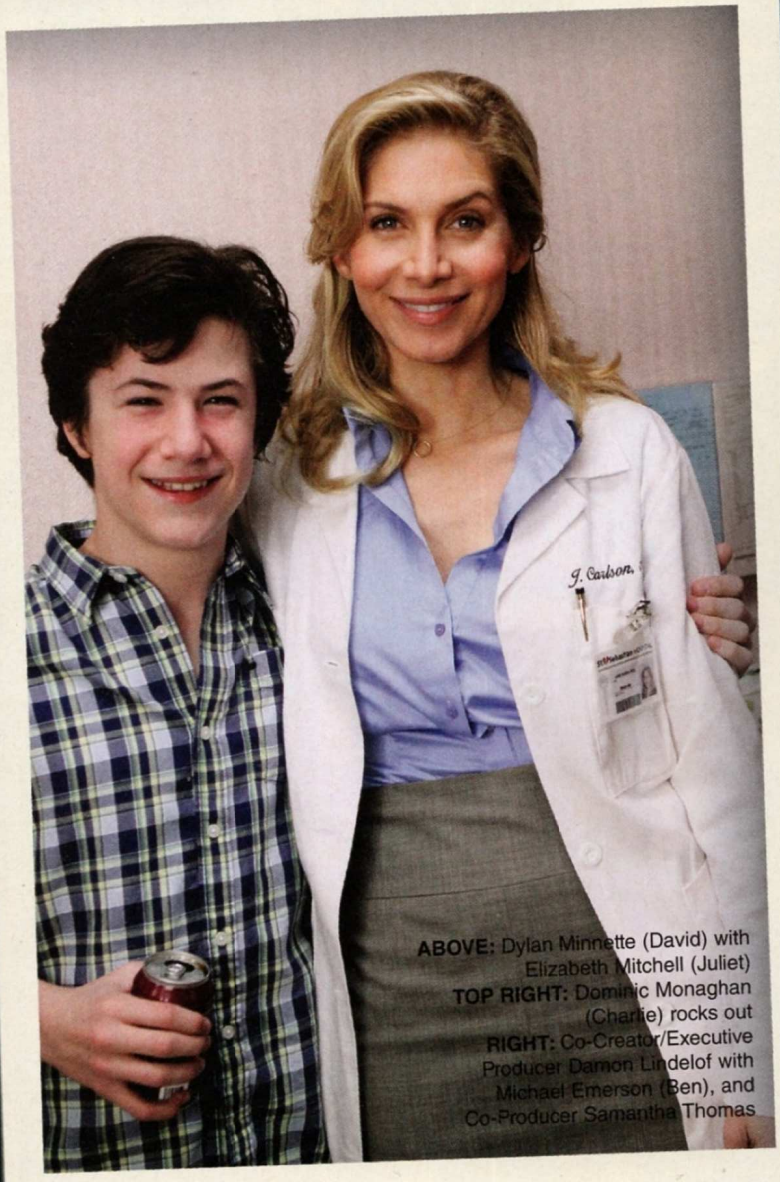
EXCLUSIVE 'FREE SHIPPING' OFFER!

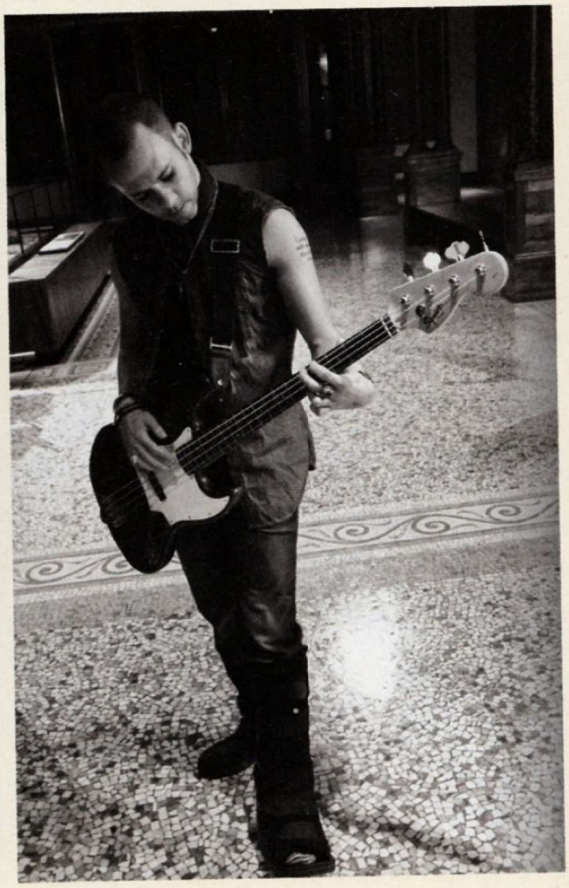
Like what you see? Head to the DCAAPB website, throw some things into your shopping cart, and then use the code LOSTMAG (all one word) to get yourself free shipping.
damoncarltonandapolarbear.com

DAMON & CARLTON: ON SET FOR THE END

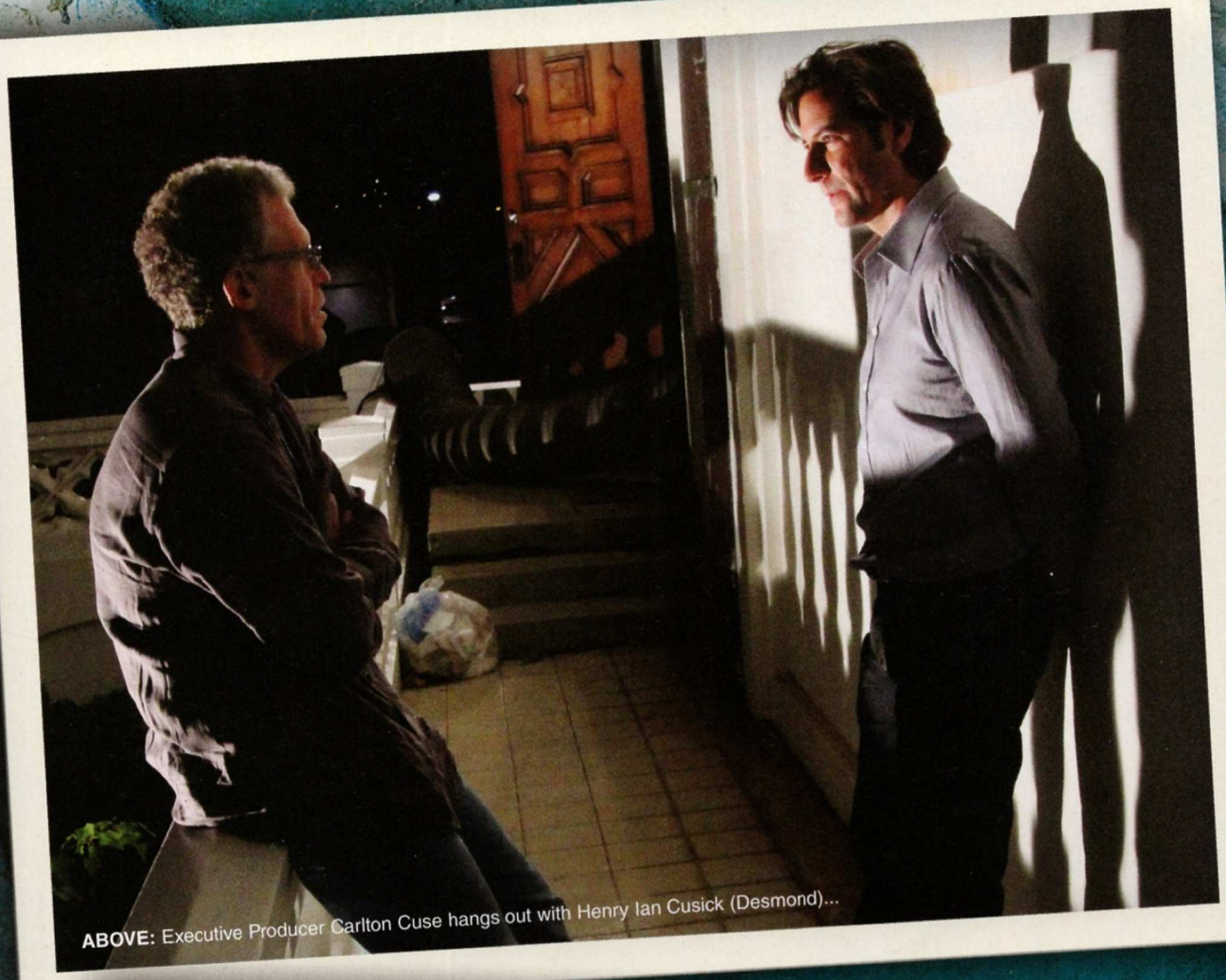
For *Lost*'s very special final hours of filming season six, Co-Creator/Executive Producer **DAMON LINDELOF** and Executive Producer **CARLTON CUSE** jet-setted to the island for *The End*...

Compiled by Paul Terry



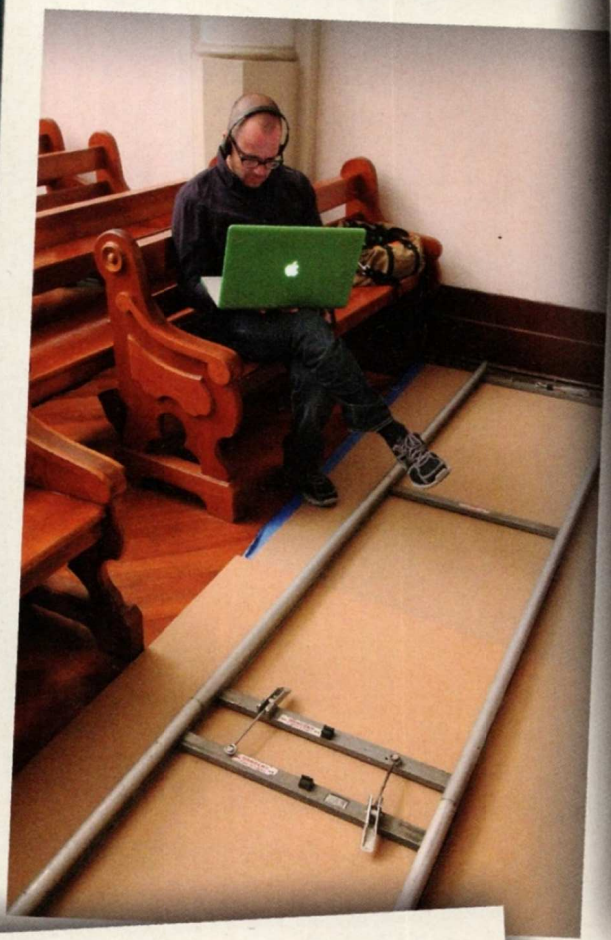


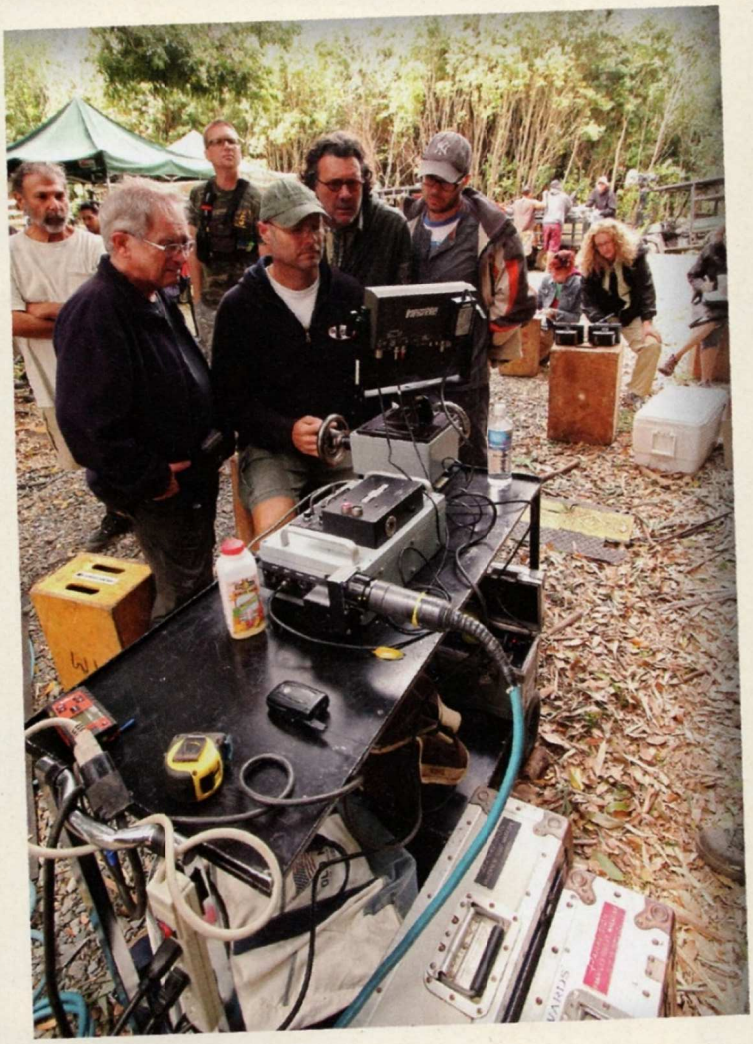
ABOVE: Dylan Minnette (David) with Elizabeth Mitchell (Juliet)
TOP RIGHT: Dominic Monaghan (Charlie) rocks out
RIGHT: Co-Creator/Executive Producer Damon Lindelof with Michael Emerson (Ben), and Co-Producer Samantha Thomas



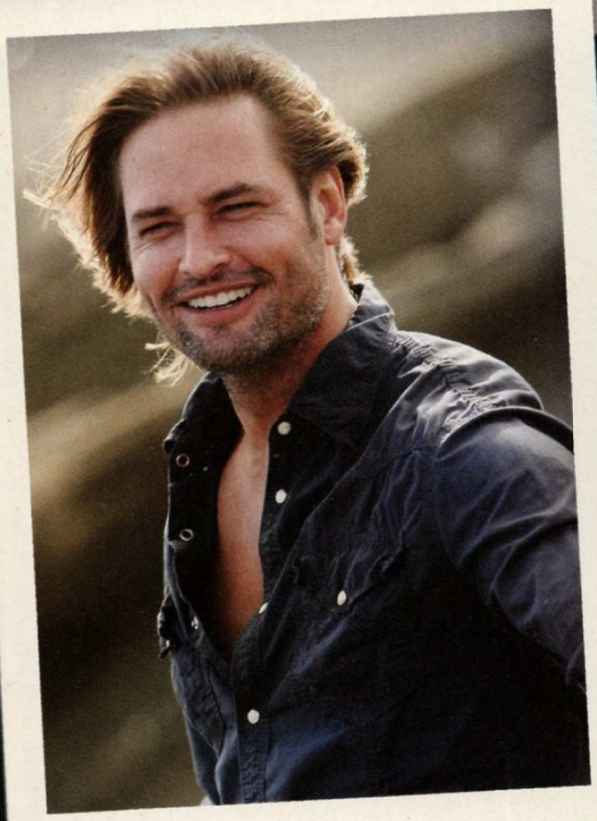
ABOVE: Executive Producer Carlton Cuse hangs out with Henry Ian Cusick (Desmond)...

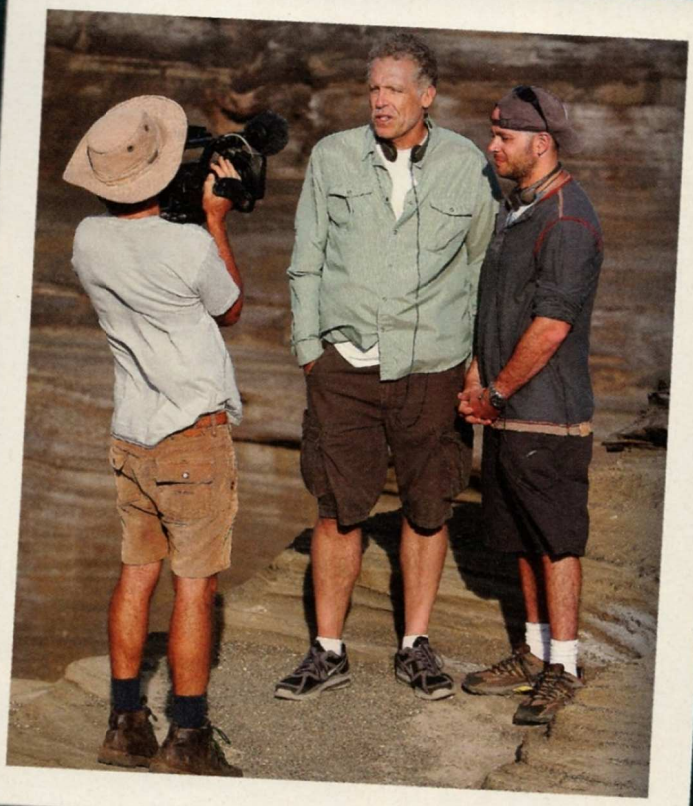
ABOVE: Executive Producer Carlton Cuse, Co-Creator/Executive Producer Damon Lindelof, Evangeline Lilly (Kate), and Executive Producer Bryan Burk relax in the sun...





CLOCKWISE FROM TOP LEFT: Co-Creator/Executive Producer Damon Lindelof checks script details; Team *Lost* huddle around the monitor; Damon & Executive Producer Carlton Cuse talk *The End* for the DVD team; and Josh Holloway has a blast during some of his final scenes...





François Chau's

Dear Diary

"I don't think I was trying to be scary..."

"When I think about *Lost*, I'm still just totally shocked about the impact the show has had. When people recognize me at the grocery store and say, 'It's you!' It's a little strange, but very flattering. But I'm still shocked how avid people are. If you're a fan, there's no in between. It's funny how whoever watches it, it's like it puts something, a feeling into it. I talked to a friend of mine and her teenage daughter and her friends are total maniacs about the show. So then I spoke to the friend and she said, 'Oh my God! When I watch the show and hear your voice and know you're coming on, I have to run into the other room because I am so scared!' I'm going, 'Why?' I don't think I was trying to be scary, but it's what people take from it, and put into it themselves [*laughs*]."

Special thanks to François Chau who was talking with Paul Terry & Tara Bennett

SHEPHARD'S *LOST* FLOCK

From crash-landing onto the island and into fans' hearts as the plucky, pregnant single mother, Claire went on to lose her castaway love, Charlie Pace, her son Aaron left the island, and she even teamed up with the smoke monster. Flashing back to an end of season four By the Fire chat, let's recall how **EMILIE DE RAVIN** felt about the revelation of Jack being Claire's half-brother, and her thoughts on season five, complete with some brand new photos of Claire in *The End*...

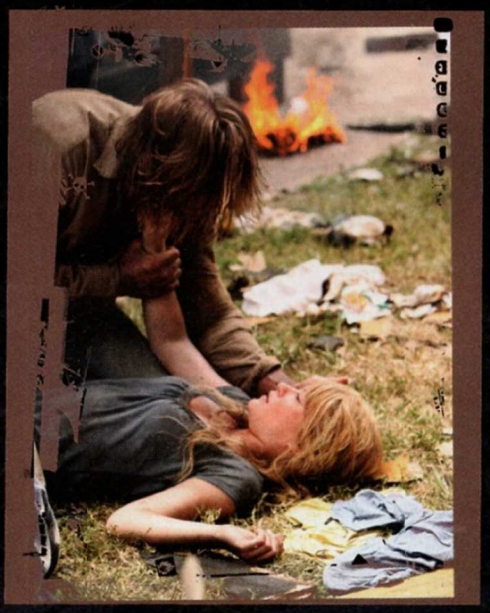
Words: Bryan Cairns

How did you find out about the big season three finale and what was your reaction?
Emilie de Ravin: When I read it, I was quite surprised. Every time I pick up a new script, it's never what I expect, which I love. This show is so unpredictable. The flash-forward was a huge twist and everyone responded really well to it, which was nice to hear. A lot of the time, people are let down by finales – where they wish they had learned more – but I think it was a good 'give and take' moment where they learned quite a lot but there was obviously a lot more.

Obviously, the big tragedy was that Charlie died. Do you think they allowed Claire enough time to grieve?
Obviously, she was very upset, but Claire took the attitude that she had to be the responsible mother and be there for her child. It was a race for survival for most of this season for all of us, so you can't hang back and mourn too much when there is so much going on around you. Instead, you really have to focus on the moment. And I'm sure there's a lot of stuff you can imagine that she felt, but it wasn't shown.

So many of your *Lost* scenes were with Dominic Monaghan, so what has it been like not having him around anymore?
Yeah, it is weird. You get used to working with someone for years and then they are gone. Now, it almost feels like a different show after Charlie died because I started working with people I hadn't really worked with a lot before. It's sad, but at the same time, *Lost* is such a revolving door. I suppose it really mixed it up for me in a good way, but I miss our domestic scenes together.

What did the introduction of the freighter folk add to *Lost*, in your opinion?



"I think Claire has always had an admiration for Locke since he seems to know a lot more than people assume he does..."

It added a lot more mystery about whether people know we are here and are coming to save us, or is it more of a situation of basically exterminating the island? It's hard when you bring a whole new group of people in, but they did a really great job of integrating them and making it work well.

One of Claire's earlier choices was joining Locke's camp. What was going through her mind at that point?
I think Claire has always had an admiration for Locke since he seems to know a lot more than people assume he does. Also, there may be more of a trust with him.

Claire seems to get along with everyone, too...
She doesn't seem to have many issues, does she? [*laughs*] She is a very forgiving person.

When you discovered that baby Aaron gets off the island and ends up with Kate, were you like, "What the hell?"
Yeah, I had no idea what was going on. The first time that was revealed was a shock to everyone. It's interesting, too, because he wasn't on the manifest, yet he is counted as one of the Oceanic Six.

Did you discuss any of this with Evangeline Lilly as well?
A little bit, but I haven't had much time with her. It's like we have been split up this whole time until towards the end when we had those couple of scenes together. It is a great twist where you're left wondering what happened to Claire. Is she still on the island? Did she die?

Viewers were convinced that, since Aaron had made it off safely, Claire was a goner. Had you come to the same conclusions?
A little bit, but you never know. And since it has been revealed there are maybe still people on the island, it could go either way.

Claire and Sawyer didn't have many scenes together before, but he risked his neck to save her. What kind of relationship do they have?
It is great being with Josh. Sawyer has just taken a more protective stance with Claire seeing as Charlie is not there anymore. He has really stepped up as one of the people caring for her and protecting Claire. It is always fun to start working with other actors and characters.

Plus, there was that moment where Claire approached Locke about Miles...
Yeah, it showed that Claire could be assertive and is an important part of the group too.

From day one, the smoke monster has been an enigmatic force on the island. Did its season four rampage give you any answers?
No, not really. It is such an interesting concept with the various things it has done. It always makes me wonder what the motivation is there. For that scene, we were basically told to have a look of shock and horror since, for a few of us, it was the first time of seeing it. It was like, "What the hell is that?!"

After that, a lot of people were confused. Claire wakes up and sees her Dad holding Aaron and then when Locke enters Jacob's cabin, he finds Christian and Claire there. What did all that mean to you?
It made me think, "Is my father channeling him? Is Jacob able to take on multiple forms? Is he this spirit that can embody different people?" My Dad is not on the island as far I know, or he hasn't been so far. My involvement in that scene is quite interesting, and whether Claire knows more than she is revealing or whether she is just learning more remains to be seen. It was definitely strange discovering us there and it was like, "Why did he take me to the cabin?"

When Locke discovers Claire, she has an calm air about her. How was that described on the page? Were there a few choices of how to play that?
It was very narrowed down, that there was something behind the façade of her character being there, but she is also normal Claire. All this wasn't phasing her in the least. She wasn't sitting there freaked out, which you think she would be.

It is funny you say "normal," because fans were wondering if that was the Claire everyone knew...
Yeah, it seemed like there was something else going on.

How surprised were you by Claire's appearance in the season four finale?
Quite surprised! I didn't know that was happening for a while. And why is she so intent on Kate *not* bringing Aaron back? That was really intriguing and weird for me to see my baby all grown up!

In one of the flash-forwards, Jack discovers Claire is his biological sister. Did you ever have any discussions with Matthew Fox about that connection?

"It's a great twist where you are left wondering what happened to Claire. Is she still on the island? Did she die?"

We haven't really had anything to play together with, so it hasn't come up. It is interesting that neither of us knows on the island, or at least we think we don't.

Do you wish they had addressed their family dynamic while both of them were still on the island together?
In a way it would have been more interesting – and there was talk about it – but this way is good too because it makes people wonder, "Well, why didn't they find out?" It is almost sad and ironic that they didn't.

Where does it leave Claire for season five?
I have no idea [*laughs*]! I expect there will be some kind of resolution about where Claire is and what has happened to her.

Claire started on the show as a scared pregnant girl, then became a mother, and really grew up. Does it almost feel like this is the next chapter to the character?
It does, especially being affected by Charlie's death. That was a huge part of her character development. Then there was the whole separation of the group and that affected all the survivors.

By season four, most actors would say they know their character like the back of their hand. Is it a bit frustrating not knowing the deal about Claire?
In a way, a lot has been revealed about her, but there's a side to Claire we don't know, which makes her more mysterious. I don't think it's detrimental though.

When we were speaking with Kevin Durand (Keamy) a few weeks back, he was in the airport and people were stopping him to ask *Lost* questions. Is it tough keeping everything a secret?
It is, because the show relies on that. If you tell people what is going on it ruins it, so you have to be very careful with what you say. You feel a bit stupid not being able to tell them sometimes, but that is part of the job.

Finally, Damon LIndelof and Carlton Cuse announced that *Lost* would run for just six seasons. How do you feel about having a finishing point to work towards?
I think it is a great development. A show like this really needs to have a beginning, middle, and an end. They can't be called and told, "You have 10 episodes and then you are off the air." That would be ridiculous. There is no way they would be able to wrap it up in an intelligent manner. This is allowing them to really have quality episodes and end it the way it deserves to end.

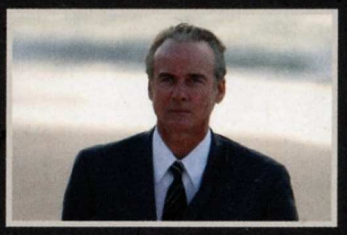
FAMILY VALUES

The smoke monster in the form of CHRISTIAN SHEPHARD, Claire's father, had plenty of jaw-dropping moments. Here are some of *Lost Magazine*'s favorites that feature JACK, CLAIRE, or baby AARON…

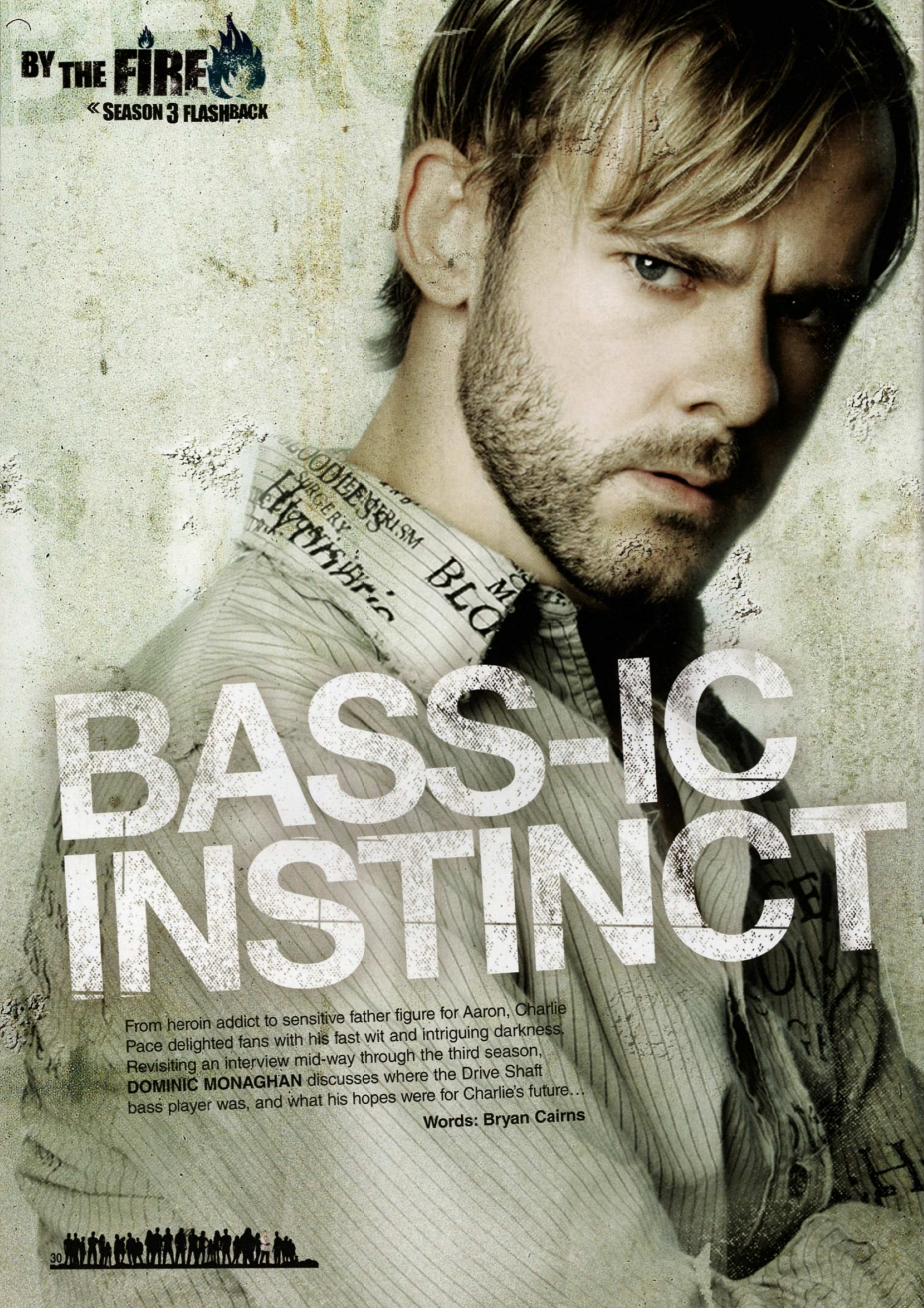
SO IT BEGINS (MISSING PIECES WEBISODE #13)
Turning everything we knew about how *Lost*'s saga began completely on its head, astonishingly, we witness Vincent seeing (a dead?) Christian, who proceeds to tell him to go and wake up his son Jack, because "he has work to do." Little did we know it was the smoke monster taking Christian's form all along…

CABIN FEVER (SEASON 4, EPISODE 11)
Curiously, Christian tells Locke not to tell anyone about seeing Claire in the cabin, as he informs Locke (and *Lost*'s viewers) that he isn't Jacob, but "can speak on his behalf." Once again, way before the revelation of the smoke monster manipulating people with Christian's form, *Lost*'s mythology got even spookier.

WHITE RABBIT (SEASON 1, EPISODE 3)
In a sequence as terrifying as any classic Korean horror film, the startling image of Christian Shephard appears – in those clean white sneakers and sharp suit – to a very troubled Jack. The monster as Christian lead his son to some intriguing discoveries…



SOMETHING NICE BACK HOME (SEASON 4, EPISODE 10)
All that was missing from this campside family reunion was Jack, but still, this scene featuring a sleepy Claire, and a baby Aaron being cradled in the arms of his grandfather, Christian Shephard, was stunning. The revelation much later that it was the smoke monster crafting a very long con in the form of Christian remains one of the show's most impressive twists.



BASS-IC INSTINCT

From heroin addict to sensitive father figure for Aaron, Charlie Pace delighted fans with his fast wit and intriguing darkness. Revisiting an interview mid-way through the third season, **DOMINIC MONAGHAN** discusses where the Drive Shaft bass player was, and what his hopes were for Charlie's future…

Words: Bryan Cairns

"Charlie is frightened by Desmond... he is mysterious, weird, and seems to have the ability to foresee the future..."

How is sunny Hawaii today?
It has been raining all night [*laughs*]! It started around 6pm last night and it is now 10:30am… and I don't mean a little drizzle… it is absolutely pouring!

That must make filming impossible?
Yesterday, we were doing stuff in the jungle and it was a nightmare, but hopefully it isn't so bad now. They might be indoors today [*laughs*]!

In season two, Charlie took Aaron to be baptized and faked Sun's attack by the Others. Do you prefer when he goes over the edge a bit?
For me personally, I like it when Charlie gets into darker situations. He's an interesting guy, especially when he gets a little messed up. When he goes over to the dark side, that is the part of Charlie I enjoy exploring. There are elements of him that are good – obviously, he wants to take care of Claire and the baby. Ultimately, he wants to be good, but the most fascinating characters are the ones that fall from grace and Charlie has a fantastic ability to do that.

Did your flashback in season two's *Fire + Water* help you to further understand Charlie?
It continues to prove how insecure he is and how messed up he is. Charlie doesn't really have a clue how to be the guy he wants to be. He is still kind of lost. He is on that journey the same as everyone else. For me, the island is a huge mirror for Charlie. He's being forced to look at his own reflection – sometimes he doesn't like it and sometimes he does.

Are the flashbacks or the present day island drama more fulfilling?
I like the flashback stuff more than anything else because you get to see the origins of the character. I'm obsessed by superheroes. I've always read comic books, and to me, the origins are the most fantastic [elements] like how Peter Parker became Spider-Man or how Bruce Wayne became Batman. So finding out how Charlie became the guy on the island we have come to know is always the best.

As a comic book reader, which superhero would you jump at playing?
I've always felt a bit Spider-Man-esque. I'm very bendy, quick, and spry. I've always connected to the Spider-Man story, this idea that in every man there is a hero. I like the character and enjoy watching it. It is a really cool franchise and I'm always there front and center whenever a new one comes out.

In the season two finale, Charlie was at ground zero when the hatch exploded. Were you pleased with how that played out?
That is kind of a question for the writers. For me, I did the job I was asked to do. I had some really good stuff for my character. I loved realizing the fuse was going to be lit and running away from the explosion as fast as I could and he's a little deaf the next time you see him. He also managed to squeeze a kiss out of Claire, so it was fun.

You two have been getting smoochy lately. Are Charlie and Claire a couple again?
It's a bit more complicated than that. I don't know if either one of them wants to jump into a couply thing. They are reforging their relationship which was at one point very strong. Charlie feels very connected to the baby and has a lot of affection for Aaron. Who knows what will happen with Charlie and Claire in that respect. They both have their own stories to play out.

Both have their own personal issues. In your opinion, are Charlie and Claire a good match?
Charlie likes the *idea* of Claire. I think he needs to figure out his own crap before jumping into someone else's. But Claire represents responsibility, and the baby certainly represents innocence that he can ✈

save because he can't save his own innocence anymore. I don't know if Charlie is a responsible enough character to be in someone's life the way he's supposed to be.

Charlie and Eko bonded on a spiritual level. How will Charlie handle his friend's demise?

Charlie will be very shocked by the death. It is a character he was spending a lot of time with. It is really going to freak him out. Charlie assumes that Eko is untouchable, that he is a tough guy, that he's been through a lot so he'll be okay. I don't believe anyone is safe on the island.

Recently, Charlie felt animosity towards Locke. What is the current state of their relationship?

They have a peculiar alliance going on. Locke has asked Charlie to do him these favors. In *Further Instructions*, he asked Charlie to help him out, go into the jungle, and find Eko. Locke still has a lot of affection for Charlie. I was talking to Terry O'Quinn and as far as he was thinking from Locke's concern, Charlie is one of the people on the island who has really stepped up. He killed Ethan and not many people have killed an Other. Charlie did something which a lot of people wouldn't expect. Locke probably thinks, "Well, Charlie has proven when the chips are down, he will *do* something." But they have a very uneasy alliance. Charlie would like Locke to be more of a father figure than he actually is, but their journey has not yet been fully realized. There is a whole bunch of stuff that will happen with Charlie and Locke that will either bring them together or separate them completely.

There seems to be something strange about Desmond. What is Charlie's take on him?

Charlie is frightened by Desmond. Any new guy that comes onto the island, he initially thinks he has to protect Claire from him. Claire has her own story that doesn't involve Charlie, where she is going and getting to know Desmond as well. Charlie feels very threatened by him, and doesn't want Desmond to know Claire or be connected with her baby. Although Charlie has an uneasy feeling about Desmond, I think a lot of the characters do. He is mysterious, weird, and seems to have the ability to foresee the future.

What are you looking forward to in Charlie's next flashback?

I like to find out what makes Charlie tick, why he has all these issues, and why he's so insecure. You would assume the guy had a relatively okay background. It doesn't seem like there's been anything enormous in his early life that has made him this person, but we don't know yet.

STRUNG OUT

DOMINIC MONAGHAN looks back at the time he was left for dead by the nefarious Ethan Rom in season one...

"I went to my happy place. It looked like I was hung by my neck but I was actually hung around my waist by these ropes. Obviously, for Matthew and Evangeline's characters, I had to be seen to be as dead as possible. I just hung there and they offered to bring me down between takes, but I said "No, I'll just try to rest and take it easy." You have to try and go into that zone of imagining what it would be like to be in that state of near-death or semi-consciousness. I think it really helped the scene. It was stressful to film because it's not comfortable, but it all facilitates what you are trying to do – put in a good performance. I got a lot out of it and really enjoyed the process of putting myself in that headspace and how it ended up looking."

Did anything get your blood pumping in the back half of season three?

For me, just working. I like working and contributing to the show and in the first block of episodes, Charlie has been on the other side of the island with Claire. When we come to the next section, it looks like the story is going to gravitate back to that side of the island.

It must feel odd not having the entire cast together anymore...

Yeah, because in season one we worked together a lot, but it's just the evolution of the show. The writers have a hugely complicated task in trying to build a web of stories that connect all of us. You just have to get your point across that you want to work as much as you can and give them the opportunity to do their job.

By now, how much have the writers infused your personality and quirks into Charlie?

Some stuff. Charlie was originally less funny. Spending time with J.J. Abrams and Damon Lindelof [on the pilot], they started to write Charlie a few more quirky, funny lines because I tend to be like that. But he is quite different than me. I constantly say that but people don't believe me because he obviously looks and talks like me [laughs]. But he's much more insecure than I am, unsure of things, and more twitchy and delicate than I am. He has a lot more skeletons and demons, too. I enjoy playing that because I come up with a lot of ticks that I put into Charlie. He's a fun guy. I have a lot of affection for him, and I hope things work out for him.

Do you have any stand-out moments?

Scenes I do with Terry O'Quinn feel like my favorites. Terry and I are pretty good friends, I like working with him and we like spending time with each other. Of recent episodes, there's a scene where I talk about polar bears being the Einsteins of the bear community. I always liked that line. I thought it was very Charlie-esque and fun. Looking for Eko while being pursued by a polar bear is my favorite stuff.

You guys also know how to have fun – care to share any off-camera antics?

There is a lot of farting going on on set. There is a lot of hard breaking wind just before someone is about to do a scene. Nobody is safe. If there is the ability to break wind close to someone and offend them, then that opportunity is taken. I got Jorge [Garcia] a couple of days ago in the middle of a scene. Working on a set is very tense. Everyone is working very hard, are in a stressful job, and you have to break that sometimes. Certainly for me as an actor, the best way I do my job is when I am comfortable, and I only feel that way when the film set makes me feel comfortable. I will always come on set, smile at people, crack a few jokes, and make people laugh.

Coming into *Lost*, did you ever imagine this series would be so physically or emotionally demanding?

In any given role, you try and put in as much of yourself in there. I try – it doesn't always happen – but I try and put in 100 per cent. When you are feeling it like that, it is sort of a 'no acting required' place to be. You just have to relax into it and the rest is a natural process. That is my job, something I have a lot of respect for – it pays my wages, affords me the lifestyle I live in, and for that, you can't give less than a 100 per cent.

"There is a whole bunch of stuff that will happen with Charlie and Locke that will either bring them together or separate them completely."

INDEPENDENT WOMAN

From being a suspicous but disarmingly likeable fugitive, to protective and loving mother, Kate Austen experienced a whirlwind of emotions on *Lost*. With *The End* aired, **EVANGELINE LILLY** joined us By The Fire one last time to reflect on six years of the island...

Words: Tara Bennett

It's been an amazing six year journey. Does it feel like it all flew by?

Evangeline Lilly: I feel like it's been a long time. I don't know if that's just because I was on such a big journey personally, and I've grown so much in that time. Or, that I feel that way because of my age – I was 24 when I started this show and I'll be 31 this summer. I think there is a lot of 'settling in' that happens in a person's life in those years – into who you are, what you want, and what life is going to look like for you. For me, there's none of that. 'It feels like it was just yesterday!' For me it feels like a million years since we first started.

How did you prepare to 'let go' yourself?

Well, the show coming to an end is something that I celebrate and not because it wasn't beautiful. I spent the last season mourning the loss of it and savoring every second of it. I've literally been trying to focus on how much I value every little aspect of the show. I am very sappy and I made sure I went to every single person and place that meant something to me and I had my goodbyes.

Was there anything specific you needed to do to say goodbye properly?

There was one pretty big one. I had been thinking for many seasons how much I value our crew and how much they mean to me. I don't know if people outside of this industry can imagine how much a crew actually carries a show. I have gone through some emotionally unhappy times over the last six years, as everyone does over the course of six years, but my crew have literally picked me up and carried me through those times, sometimes physically! Those big Samoan guys will take care of you [*laughs*]! So for the last three years I have been thinking, "How will I ever show these people how much they mean to me?" So a couple weeks before the end of the show, I threw a party [*a huge tented affair held at Kualoa Valley – Ed.*] for the crew. We hugged, laughed, and talked about the years we worked together. It was a really big 'sap-fest' with tears and the whole nine yards! But it was so cathartic. At about 5am when all of us were still partying hard, I found a quiet place and sat down and cried my eyes out for the loss, the gratitude, the joy and the love for what I was experiencing and what I had been experiencing for the last six years. I feel like for me that was a real 'let go' moment.

Hawaii is a world away from your native Canada. How was island living for six years for you?

I had a very interesting relationship with that island. I wasn't the person who went over there and thought I was the luckiest person in the world. I was a bit begrudging of having to live in Hawaii, stuck on an island, in a climate that I wasn't physically very adept at [*laughs*]! But in the last two years of the show, I found myself finding my way with the island. Again, I had a very surreal, emotional last night where, for lack of a better word, it felt like I 'communed' with the island in a way that was almost confrontational. It felt like it was pulling me, saying, "When are you going to give over? When are you going to give in to my embrace, my love, power, and beauty? You know you need to and you want to." It was really surreal. I ended up diving into the ocean in the middle of the night, fully clothed and let it go. I just decided to stop being this stubborn haole [*'foreigner' in Hawaiian – Ed.*] who resists the allure of the island. I think the number one thing that defines a haole is holding on so tight to what you claim makes you who you are, instead of just letting it 'ride.'

From 'letting go' to *The End*... were you satisfied with Kate's progression and her overall place in the story this final season?

I was really pleased with Kate's story this season. But around season three or four she became the glue that tied a lot of people

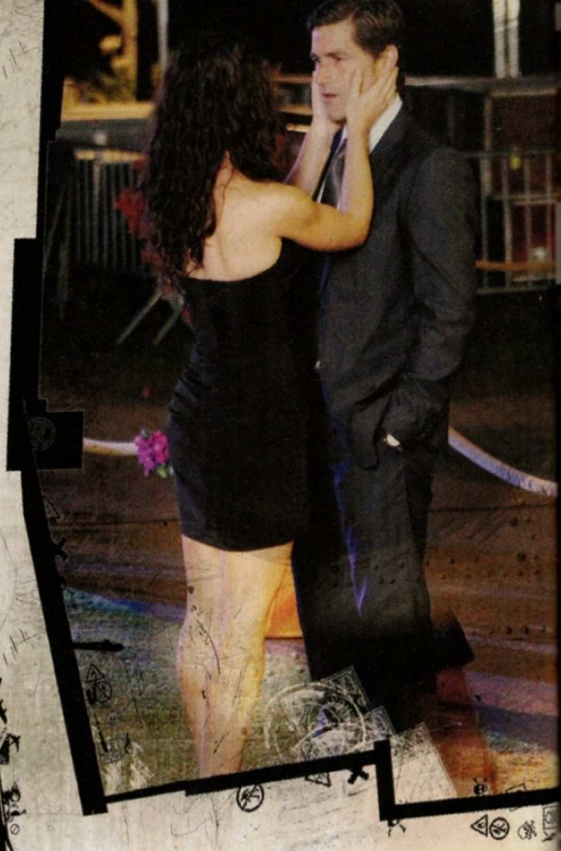
together. She wasn't driving towards any one specific end goal, but she was able to unite people, because all she ever seemed to be able to see was the moment directly in front of her. If Kate saw someone hurting in front of her, she would beat the heck out of whoever hurt them, and help make it right.

By season six, she had become so invested, so utterly and completely focused on being Aaron's mother. She even dropped the guise of being the emotional glue and became a standard by which to gauge normalcy. While everyone else was running around like crazy people, Kate was the only person wandering around with a clear and concise perspective on life. It was very sobering when everything got cerebral and 'out there' as suddenly Kate would simply ask something like, "Well, why are our names written on a wall?"

I really enjoyed that and not having to play any emotional high drama for the last season. I believe when a human being has reached a place of wisdom or spiritual maturity, the emotional ups and downs fall away and you come to a place of emotional steadiness. Even if you cry your eyes out, you are able to stop, turn around, and keep going. For me it was a beautiful season where I felt like what I got to portray with Kate was that she'd learned the lessons she needed to learn, and she was now living in the freedom of having escaped the cycle she was in.

Season six really followed through on the promise that Kate was back to rescue Claire. Were you worried that story might run off the rails in the last few hours?
It felt really good and I was really grateful to the writers for carrying through with that storyline. When she first got back to the island and she was supposed to be looking for Claire, it seemed like that was the last thing on her mind because she kept getting caught up in other people's needs. I was patiently, quietly waiting and thinking, "They will come back to it. Kate is smart enough to know when to shut up, sit down, and wait." It's what I kept telling myself, and I was like, "If I'm wrong, I'm screwed [*laughs*]! And I really believe that is an amazing metaphor for life. So many of us try and strive for an end goal, when really, if we would just let it go, the end goal will come to you if you desire it with all your heart.

With Claire so damaged and frightened of mothering Aaron again, what do you think the future holds for these women now?
It's really poignant that the character who is essentially evil [the Man in Black] says to Kate that, "Aaron's mom is crazy now, and I had a crazy mom." He's basically saying give up on her and don't take her back to her son – let her rot on this island. I love that often the easier road is not the better choice. Often the choice of confusion and struggle is actually the road you should be taking and will lead to someone's salvation, healing or joy. I really, really believe that the way they left it is implying that Kate was going to see Claire through this journey and help her rehabilitate herself. I believe it's a hopeful ending for those two as opposed to what it would have been if she listened to the Man in Black and left Claire.



Was there anything that particularly frustrated you or made you really happy about how the island storylines played out?
I loved what happens to Hurley. I think a lot of us felt that coming near the end. I am all about heartfelt. It reminds us of what we should be striving towards. I like the idea that [the story] basically said if you are a sweet, genuine

"I like the idea that [the story] basically said if you are a sweet, genuine person who just cares about being nice to other people, that's a very unique role to play in life.."

SOUL MATES

EVANGELINE LILLY talks about Kate and Jack being each other's true love...

"I have talked to *Lost Magazine* a lot about the Kate / Sawyer / Jack triangle and I've expressed my frustrations about it being Kate's whole identity for many seasons. Now that I've seen the end, and seen Kate's journey and the whole thing play out, I don't in any way regret having fought against the triangle. But, now I see the purpose and place of it.

"To have a show go on like our show, that is a big ol' metaphor for life, and not have at least one character completely blinded by and caught up in the drama of romantic love would be a false representation of reality. Now I look back and I know they didn't make her all about that, I see it having its place. I was representing a kind of human experience. Someone had to do it and I'm glad I was the one to do it."

person who just cares about being nice to other people, that's a very unique role to play in life.

What were your thoughts on what the flash-sideways truly represented?
Yeah, I think they were brilliant enough to leave the finale with enough room for interpretation, I love that... because that's life! The genius of our writers is that they never pigeon-holed our story into one specific theology, idea, or science. They always left it open so everyone can infuse it with their own faith or lack of faith.

It goes back to what I was saying about Kate not having an end goal which made her this glue that brought everyone together. Because she wasn't committed to any one theology and idea she was able to unite. Whereas if you have one specific idea that you subscribe to then you alienate people or exclude people, which is the basis of most organized religion. I think the show is very clearly trying to not have one theology in mind so they can unite people who watch it with ideas of questions instead of answers.

Are you planning to go on *Lost* 'radio silence' after the end of the show like Damon and Carlton, or are you ready for questions?
[*Laughs*] I said to my publicist that I'm so excited in another week I'll never have to answer another *Lost* question again and then we both stopped and I said, "Oh my God...I'm going to be answering *Lost* questions for the rest of my life!"

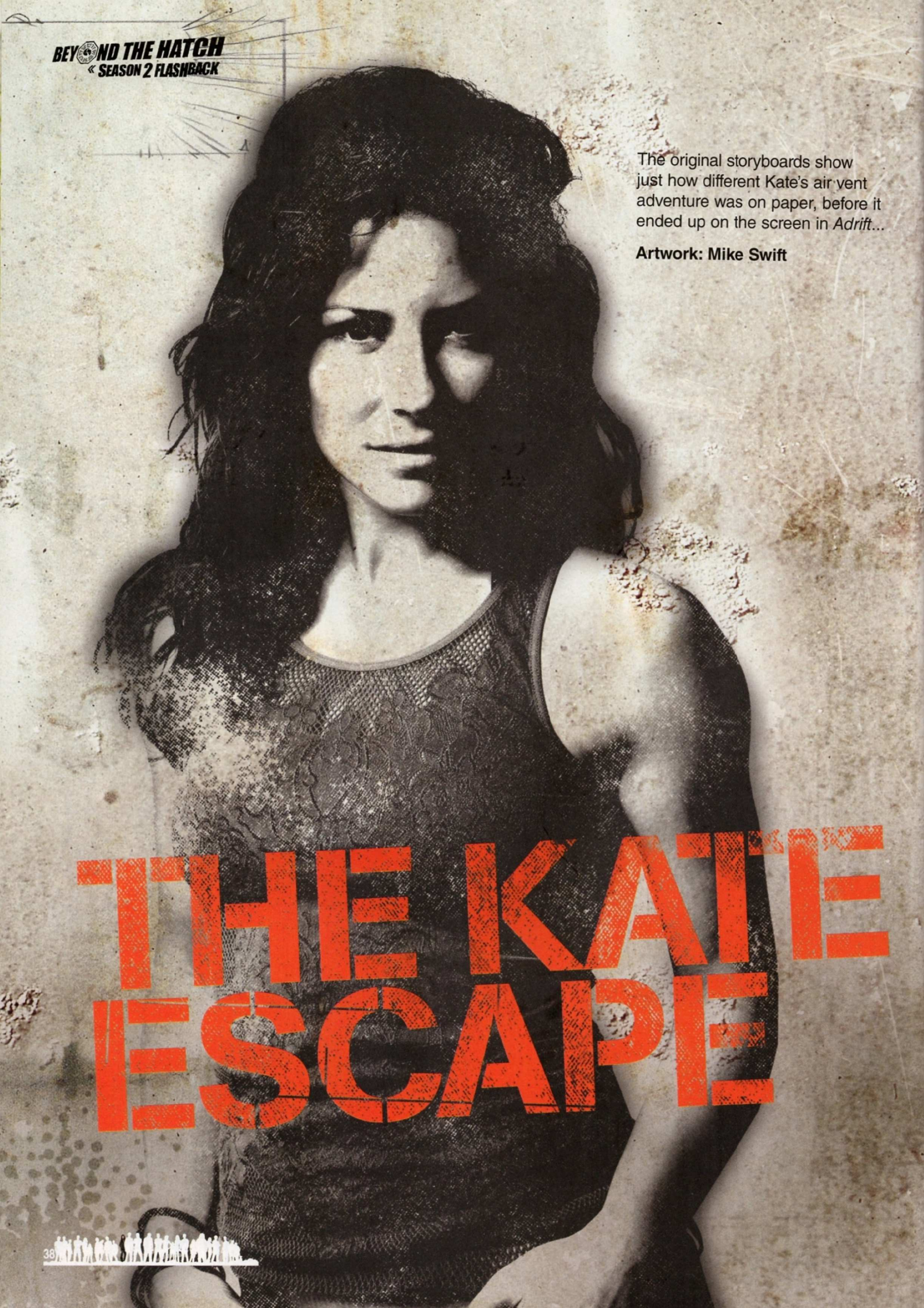
You've always been honest that you sort of slipped into acting when you got the role of Kate, and you had other things you wanted to explore, especially with your humanitarian work. With *Lost* now over, do you feel you can move forward with those intentions?
Yes, it feels a bit like my life was on hold. Even though I feel like I changed and grew, it did feel like it was on hold, emotionally. In my own mind, I was always thinking, "You will reap the rewards of what this will bring to your life." And that is freedom and opportunity and all sorts of wonderful blessings that I have been able to derive from this experience.

Really and truly, that's why I did [the show]. It was not for the sake of being an actor or for the sake of being on the show, but for the rewards that would come from this experience. Now I sit on the other side of it and I feel like, "Wow, I really did it!" I'm a happy woman with a happy life and I feel really blessed.

You really do have a myriad of paths to choose from now. How does that feel?
It's amazing. And it's a gift that not everybody can say that they get, especially at my age. I think some people may feel that way at retirement, which is beautiful and amazing and they should congratulate themselves for having earned that.

So I feel like for me there is a real sense that I have to honor what I have been given, because it is so rare and incredible. I don't want to be flippant about getting on with life. I want to make conscious decisions now.

The world is my oyster right now – I can go anywhere, do anything and try whatever I want to try – so I have to make some good decisions because this is a dream come true.

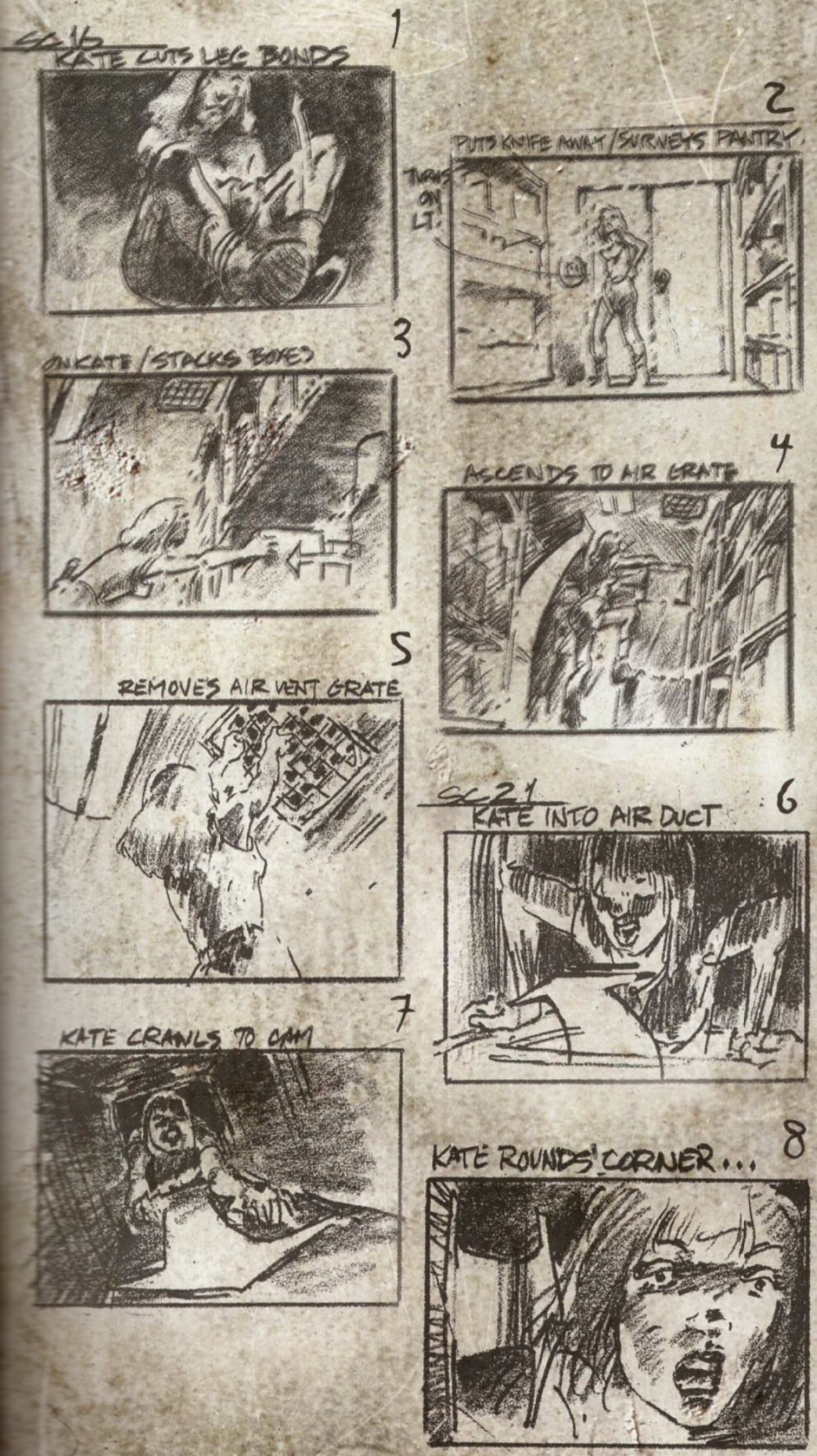


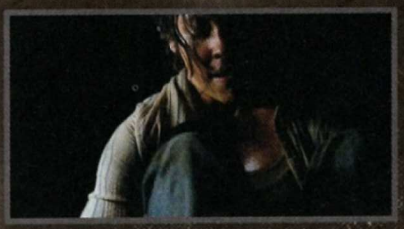
The original storyboards show just how different Kate's air vent adventure was on paper, before it ended up on the screen in *Adrift*...

Artwork: Mike Swift

THE KATE ESCAPE

HOW IT ACTUALLY HAPPENED...





Kate first struggled to pull her legs free from the shackles they were bound by...

...but the next problem was her wrists which were in tight restraints...

So, it was time to use the knife that Locke has stealthy stored in her pants...

...Positioning the hilt between her knees, Kate frantically cut herself free...

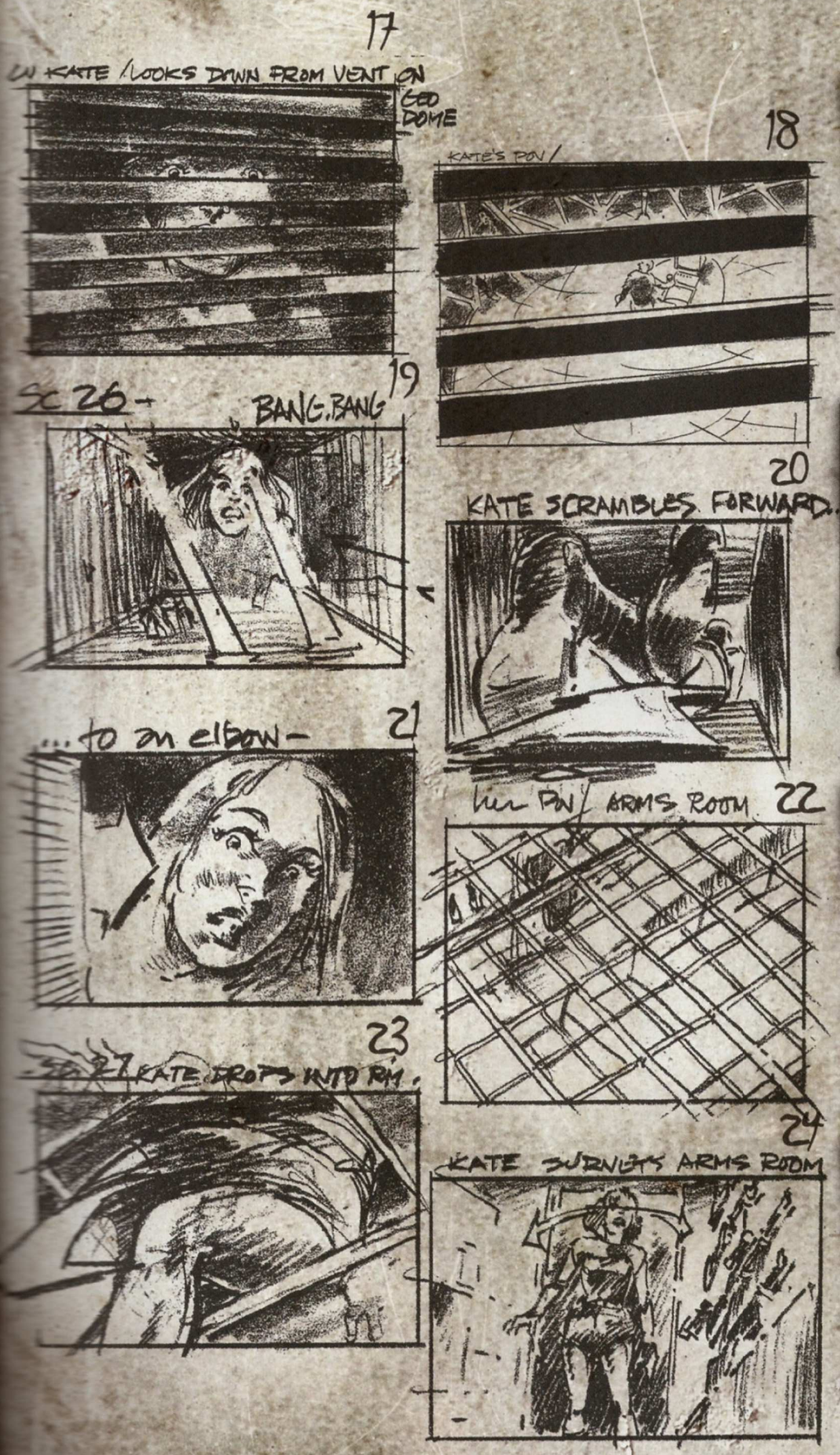
THE NAME OF ESCAPE

Then, Kate tries the door, but quickly realizes there is no way to open it...

She then spies what kind of room she is in: it's a pantry crammed full of food supplies...

Kate moves one of the crates so she can stand on it and gain acces to the air duct...

...but in doing so, Kate sees an Apollo candy bar and devours one instantly...



After taking some more Apollo bars, Kate uses the crates to get up into the vent...

There is no spider encounter (see left, sketches #9 to #15), but Kate does looks through a vent and see the face-off...

And she does get shot at, but it's much more of a near-miss than the storyboards (#19)...

Kate then continues to watch. Her decent into the armory was then kept back until the following episode, *Orientation*...

THE WAR WITHIN

From struggling to believe that the island really did disappear before his very eyes, to battling his personal inner demons, Jack Shephard never had an easy life on *Lost*. Here we relive the point where season five came into view. **MATTHEW FOX** spoke exclusively about his character's fascinating journey, and the poignant place it brought him to – standing over the coffin of John Locke and about to team up with the unpredictable Benjamin Linus...

Words: Tara Bennett

BY THE FIRE

« SEASON 5 FLASHBACK

In some ways, it seems like a lifetime since *Lost* opened on a close-up of Dr. Jack Shephard's shocked and dilated green eye. Waking up like that after surviving the plane crash of Oceanic Flight 815 would easily earn the distinction of "worst moment of my life" for many, but not if you're Jack. That fateful day would serve as the audience's first introduction to the good doctor, and while he initially seemed to be quite brave and selfless, assisting the survivors on the beach, it wasn't long before Jack's vastly complicated nature came to light. In five seasons and 108 days on the island, audiences have since borne witness to his triumphant successes and utter failures in both his past, the present and – during season four – even his future...

While everyone has their demons, Jack has spent his life running from the specter of failure, afraid of not living up to the expectations of his brilliant father, Dr. Christian Shephard. Pushing himself to be the hero, Jack even went so far as to follow his father's career path; becoming a surgeon to save lives. A gifted healer, Jack's profession, on one hand, brought a semblance of control into his life, but on the other, it managed to trigger the more obsessive depths of his nature. His surgical prowess may have earned him professional respect, accolades, and confidence in his abilities, but it has never allowed Jack to find peace and shake off the burdens of making things right at any cost. In his past, his obsessive ways cost him his first marriage to Sarah. On the island, it drove a wedge between himself and his spiritual opposite, John Locke. After being rescued, Jack's guilt over leaving the others behind manifest in his excessive drinking, which cost him his job and eventually the love of fellow survivor Kate Austen.

Now with the fifth season of *Lost* ready to unfold, Jack is at a crossroads again. Having hit his lowest low at the end of the fourth season, Ben has offered Jack redemption with one simple task – collect the rest of the Oceanic Six and go back to island to make everything right again. For Jack, there's no more potent a catalyst for action, yet it's a feat easier said than done. But for actor Matthew Fox, that moment represents to him Jack's true turning point. "The last couple moments [of *There's No Place Like Home*] with Jack turning to Ben and saying essentially, 'I'm yours, what do we have to do?' psychologically, that should be the total marking point for my character in the entire six years," Fox explains to *Lost Magazine*. "It should be a turn. Is it going to happen immediately? No. Will he have setbacks? I'd say probably yes, but this will be the beginning towards him redeeming himself."

And redemption is the brass ring everyone hopes is waiting for Jack Shephard, but Fox says it's been a long road nurturing his character along his very rocky journey. "Season four, I would say, was one of the harder seasons," the actor confesses. "Particularly the last batch of episodes – they were grueling. Playing all the scenes leading up to the moment over [Locke's] coffin with Michael Emerson (Ben) was tough. It was even to the point where I thought, 'I really, *really* hope this is the last time that I have to come [to this emotional place] so that I can start moving Jack past that turn that he is going to make shortly after that."

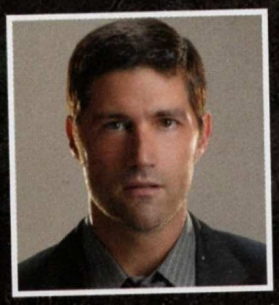
For three seasons, Fox, along with the rest of the cast, learned to play their characters in the moment, working from script to script to chart the motivations and arc of their individual stories. Executive Producers Damon Lindelof and Carlton Cuse kept all of the actors in the dark about their characters' eventual outcomes, for as long as they could, to protect the integrity of the story and the performances. But the huge, game-changing moment at the end of season three's finale *Through the Looking Glass*, became a watershed moment for Fox and his leading lady, Evangeline Lilly. It finally shed a more definitive light on Jack and Kate's futures. With the revelation that the pair got off the island and back to the mainland, both Fox and Lilly earned the rare opportunity to glean secrets from the producers, so they could play to the changes to come.

"It was really crucial," Fox says about getting to know more about Jack's destiny for season four. "Damon and I spent a lot of time talking about the image of Jack on the island, going, 'I've finally succeeded and rescued everyone,' juxtaposed against the image of him in the future, desperate, drunk and loaded, yelling to Kate that they have to go back. Filling in those two points in time and understanding how he got between those two points was crucial for me. It was a point in which, aside from just our normal conversations talking about the character and the story, Damon knew and I knew that we had to have a pretty good, long conversation on how that was going to go." Using that knowledge, Fox says in his mind he was able to establish how to credibly craft Jack's fall from grace throughout the fourth season.

Another important catalyst for Fox in working through Jack's arc was the announcement by ABC, Damon, and Carlton of *Lost's* end date. The frustration of not knowing how long Jack's journey would simmer was immediately abated with the

> **"I'm curious to see what the specific power this place holds is, and what people want it for..."**

FILMING FOX



Back on the mainland in movie-world, you can catch MATTHEW FOX in the following films, where he plays characters very different to Jack...

SPEED RACER (2008) – Racer X
VANTAGE POINT (2008) – Kent Taylor
WE ARE MARSHALL (2008) – Red Dawson
SMOKIN' ACES (2006) – Bill
A TOKEN FOR YOUR THOUGHTS (2003 short film) – Rock star

"I was looking forward to where [Jack] is now [psychologically], jumping off that cliff and feeling the free fall of not knowing..."

news. While it didn't change the day-to-day production on the show, Fox says it did give everyone a renewed sense of focus. "I think it all comes down to Damon knowing that it needed to end, because in his and Carlton's heads, they know what the story is and they figured out how many more episodes were needed to tell that story. They went to the network and campaigned really hard, and put a lot on the line, to make sure that they weren't going to be asked to make more episodes than what the story dictated they needed. For us in Hawaii, the people working on the show there – crew, actors, directors – I think that, psychologically, it was nice to know that going into season four."

With only 34 hours of story left to tell, the pieces of the *Lost* puzzle are snapping together with more definition now. Standing at the precipice of season five, Fox is able to be more reflective about what's come before. But when asked about his favorite overall storylines, he says he has a hard time seeing the story in pieces. "I really think of *Lost* as one big, gigantic storyline. I really dig it and I'm a fan of the show. Like the audience, I can't wait to see where it's going to go and what that next script is going to bring."

And yes, even Fox admits that he is just as curious to know all the secrets that Damon and Carlton have not shared with him about the overall resolution to the series. "Obviously, I'm really curious to see what the specific power that this place holds is, and what it is that people want it for. I think that is obviously going to be a major revelation," he confesses.

He's also excited to see Jack's turn from "a man of science" more towards Locke's perspective as "a man of faith." With Jack spending years denying anything that can't be explained away with facts, the island has finally broken his stalwart world-view. For Fox, it's a shift that can't come soon enough. "I've been looking forward to that for some time, because it's been increasingly more difficult for me to rationalize that Jack, after everything he's seen with his own two eyes and what he's been through, could still actually create a bubble of denial; that he is still sticking to this concept of logic, reason, and reality that he is defining for himself. It became more and more difficult, which would be his actual experience," the actor explains. "But I was looking forward to where he is now, sort of jumping off that cliff a bit and feeling the free fall of not knowing. And also the idea that Jack doesn't control it all and there is something bigger than him that he has to follow."

As the story pushes towards Jack's eventual moment of truth, it begs one more question of Fox – will Jack end up being a tragic hero or a hero who will be redeemed? The actor ponders the query for a few beats and then answers thoughtfully, "I think he is both."

THE LONE GUNMAN

Gritty… daring… courageous… We could only be describing *Lost*'s one-man tour de force, James 'Sawyer' Ford. Flashing back to an interview that took place at the end of season four, **JOSH HOLLOWAY** talked about dispelling demons, diving off an airborne helicopter in the finale, and being ready for season five's thrills...

Words: Tara Bennett

It's amazing what 100 days can do to a man… especially when those days are spent engaging in a life-or-death struggle for survival on an enigmatic, uncharted island in the South Pacific. For grifter James 'Sawyer' Ford, surviving the hellish crash of Oceanic Flight 815 was only remarkable in the fact that it was just another dark twist in his rather tragic life story.

James Ford's sad tale began at the age of eight when he watched his father murder his mother in a jealous rage for her affair with a conman who called himself Sawyer. Orphaned and set adrift in life, James grew up to adopt Sawyer's name and repertoire of cons with the goal of someday facing the man who ruined his life. Along the way, James became exactly what he despised as he learned to con with the best of them, bedding women, stealing money, and ruining countless dreams. After a stint in prison and being deported from Australia, Sawyer had come to the end of the line.

But as every good conman knows, your past will eventually catch up with you and that's exactly what's happened to Sawyer on an island in the middle of nowhere. Landlocked with nowhere left to run, Sawyer has spent his months on the island facing his past and reaching his lowest point in a shocking confrontation with the *real* Sawyer. After murdering the man whom he modeled his life after – incredibly, turning out to be none other than Locke's dad, Anthony Cooper – James Ford was finally reborn and able to start again on the unexpected path of redemption.

It's been a roller-coaster journey for James – and the audience. Once the surly, secretive man that hoarded medicine and only looked out for himself, James has

since learned to love with Kate, found friendship with Hurley, and become selfless through his protection of Claire and Aaron. No one would have guessed the island would make James Ford whole again, least of all the actor walking his character through it all. Just as it's been an incredibly surprising and revealing 100 days for James, the same can be said for the last year of developments on *Lost* for Josh Holloway. So just after the completion of season four, Josh talked exclusively to *Lost Magazine* about all those changes and what it all means for James 'Sawyer' Ford in season five…

It's been awhile since we've chatted, so let's go back and talk a little about the end of season three. The last part of that season was really a sea change for your character. When he killed Cooper in the Black Rock, did you see that as the seminal turning point for your character?

Josh Holloway: Yes, that moment was definitely a turning point. With the death of Cooper, a lot of what Sawyer was died too. He now must grow and find new motivations. Hopefully, more humane ones.

Were you worried where the writers would go with him after that?

I've been honestly very happy with the way the character has gone and the places I've been able to explore with the character. I trust the writers fully.

After you killed the real Sawyer, you really played James as a changed man. What were your thoughts on how to play that?

There is peace and closure in that dark act, as well as a loss of power. Anger and hate were what fueled him most of his adult life, so he is a little lost and awkward. James' actions on the beach [in the season three finale] firmly put him on the path of being a better man.

It's interesting that the characters on *Lost* kind of spin their psychological 'wheels' repeating their particular issues, but James is a man on a definite redemptive arc now. How did it feel to have a new path to play?

I've enjoyed the experience of all the different paths of Sawyer. The twist is fun, but you never know where the writers may go.

Once it was revealed that Sawyer is actually named James Ford – as an actor, did you make a choice on how you refer to him in your head?

He is both. Sometimes he is more James, sometimes he is more Sawyer. The character's journey is the struggle to find the balance between the two.

Season four had some great moments with Hurley. What's their bond about?

Working with Jorge is always a pleasure. The characters genuinely like each other. Sawyer and Hurley bond through humor and honesty. Hurley calls Sawyer on his crap all the time and Sawyer can appreciate that.

Early in season four, James sides with Locke telling Kate he is "surviving." How did you interpret that?

James is a survivor by nature. He did not side with Locke – he sided with his instinct, which was that the people coming to the island were dangerous. He was hoping Kate would come, but would not and could not force her to do anything that she did not want to do.

Season four's storyline split the cast again so it gave you some great scenes with Terry O'Quinn, Emilie de Ravin, and

Michael Emerson. Any highlights for you?
I enjoy working with everyone, so I always have fun working with different groups.

Did it ever get frustrating that Sawyer couldn't just kill Ben this season? It seems like he really wanted to!
I don't think he *really* wants to kill Ben. He's sick of being conned and manipulated by Ben. He feels Ben is dangerous and he does not trust Ben, so his instinct tells him that it is in the group's best interest that Ben is gone.

Sawyer really stepped up to take Charlie's place as Claire and Aaron's protector this season. Why do you think he did that?
Claire and Aaron are the most vulnerable in the group, so he does what is natural to him, instinctually.

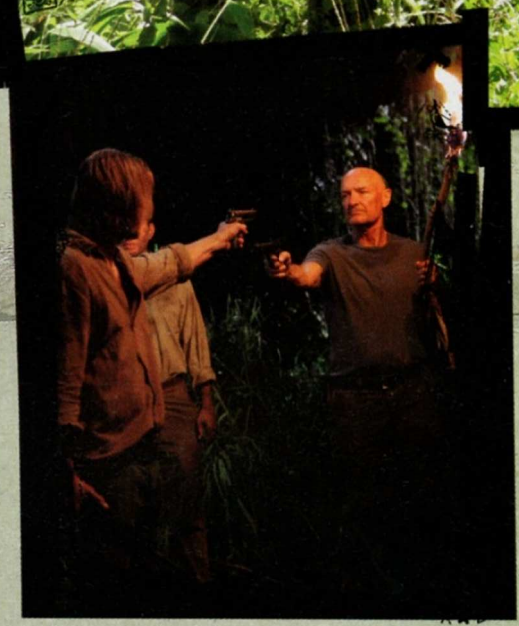
Did you know when Claire survived the explosion that something wasn't right? Did you think it would turn out the way it did?
I actually did not even think about what the outcome would be of that scene. I learned to stop asking questions a long time ago and just enjoy the ride with the show!

There was a lot of action for you again this season what with getting shot at, helicopter jumps, and then swimming back to the island. Is it still fun?
I love doing action stuff, so it was all fun to shoot. The only thing that still worries me is when I'm swimming in the open ocean with the big fish that can eat you…

There was a big shift between Kate and Sawyer this season. After Kate left the camp it really played out like the end of their affair. How did you feel about that?
Sawyer has always known that he and Kate were a long shot. His step towards growth was to give it a go. Her rejection was almost a relief to him. It's bitter-sweet because he's sure he would eventually ruin it anyway, so there is acceptance there.

When did you get a sense the tide had changed and Kate was really going to choose Jack?
When the story says so… and the story said so.

It was pretty heartbreaking – your kiss and whisper to Kate in the helicopter. How did that closure feel for you and how it will affect James to come?
Sawyer realized that he and Kate probably would not be together. Jumping from the chopper was the closure to their relationship and an ultimate sacrifice for her and for his friends that he has come to care for.



The island freaking moved... and Sawyer is on it! What shocked you the most about the end of season four?
I was excited that one of my early theories was at least *close*! I thought that the island could move – like the Death Star in *Star Wars*, although it is not *exactly* like the Death Star, but it did move! I was pleasantly surprised.

What got you most excited about season five?
I am excited to still be on the island. I like to still be able to be dirty and sweaty and not have to be in civilization yet. I am also interested to see which directions the character will take now that he thinks everyone he's cared for is dead, as he and Juliet "saw" the ship after it exploded.

"The only thing that still worries me is when I'm swimming in the open ocean with the big fish that can eat you…"

William Mapother's

Dear Diary

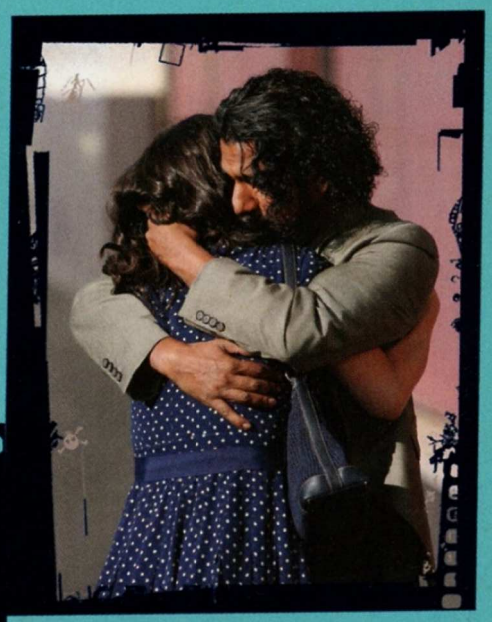
"When I saw Ethan's glare on the screen I didn't even recognize myself – it freaked me out!"

"There are several moments I will recall when I ever think about *Lost*, but I would probably say the main one was the moment in season one where I stop Claire and Charlie in the jungle with the scary look. That look became iconic for Ethan. When I saw Ethan's glare on the screen I didn't even recognize myself – it freaked me out! And when we shot that, I didn't know a lot about Ethan at that time. We shot that particular scene in a number of different of ways with a number of different attitudes on my part. I didn't know which one was going to 'be' Ethan. And *Lost* is all about trivia in some ways and in that scene it continued. There was dialogue that they cut and I believe they cut it because the look was so powerful that they wanted to end on that."

Special thanks to William Mapother who was talking with Paul Terry & Tara Bennett

THE FINAL SCORE

In May 2010, *Lost Live: A Final Celebration* saw an audience of thousands experience some of the show's most memorable themes, performed live on stage. *Lost*'s Academy Award-winning composer **MICHAEL GIACCHINO** talks exclusively about that emotional evening, and some of his proudest musical memories from scoring the entire six seasons of the show…



Words: Paul Terry

How did the music part of *Lost Live* come together? What process did you go through to select the themes and cues to play?

Michael Giacchino: In planning the program for this concert we had to consider the length of it, and how many themes were possible to choose from. Because we were so close to the end of the series, I felt it was important to showcase the themes most representative of the show as a whole story. That came down to the 'Main Theme,' the 'Oceanic 6 Theme,' 'Life and Death,' 'Parting Words,' some of the action themes from the series and a piece highlighting the themes of Jacob, The Man in Black and Locke.

"It was the raft launch that made me realize how special this show really was and how much it meant to me both as a fan *and* a composer…"

Carlton Cuse said that he always thinks of the raft launch scoring being incredibly emotional to experience: is there an equally moving scoring moment over the course of *Lost*'s six years that will always pop into your mind when you reminisce about the show?

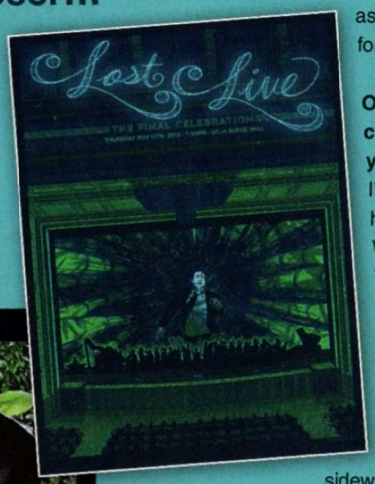
I think that I am in agreement with Carlton. It was the raft launch that made me realize how special this show really was and how much it meant to me both as a fan *and* a composer. The other two scenes that comes to mind is when we first realize that Locke was in a wheelchair, and the scene when the Oceanic Six come off of the plane after being 'rescued.'

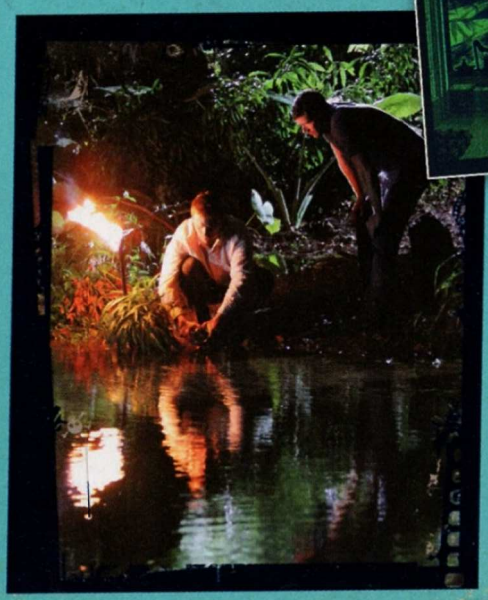
Which of the unusual percussion and instruments that were made from parts of the wreckage are your favorites?

There were a great variety of interesting percussion instruments used on the show that had great stories of origin. From the wreckage, we used parts of the metal from the plane either hanging or sitting to beat with different sticks. Early in the series that was a common rhythmic element in the action scenes. My favorite percussion instrument used would probably be the Anklung though, which is a pitched metal version of a Javanese instrument. One of our Percussionists, Emil Richards found this in a church basement somewhere in the Southern States.

Season six had some wonderful recurring themes, including the Jacob cue: what inspired his ethereal melody?

Both Damon and I talked at length about his theme, because Damon knew (and I didn't because I refused to know what happens next) what it would grow to become. It needed to be both powerful and prescient and emotional at the same time.





Was there a moment during *Lost Live* when it started to hit you that this was the last event for the show?

I will never forget standing on stage and peering out over the audience. It was quite an emotional experience to be there with the fans and truly understand how much this show really meant to people. Luckily we had one more event by going on the Jimmy Kimmel show the next week. So we had that to look forward to and really just enjoy the concert as an event and a benefit for the Colburn School.

Overall, which of the character themes are you most proud of?

I've always been very happy with 'Parting Words,' Jin and Sun's Theme, Locke's 'Emo' Theme, and the Oceanic Six theme. From the final season a couple of my favorites were the LA X theme and Desmond's flash-sideways theme.

Congratulations for *Up* again! What's next, film-wise for you?

I'm currently working on a film called *Let Me In*, the American version of the Swedish film *Let The Right One In*, directed by my friend Matt Reeves, who also directed *Cloverfield*.

www.michaelgiacchinomusic.com

THE ISLAND OF DOCTOR DHARMA

She's ended up dying in one of the most emotionally draining scenes *Lost* has ever committed to the screen, but long before the Incident, Juliet was already an essential and engaging character. Conducted after the season three finale, this By the Fire chat with the wonderful **ELIZABETH MITCHELL** is fascinating to look back on, knowing what we know now about where the writers were taking Sawyer and Juliet…

Words: Bryan Cairns

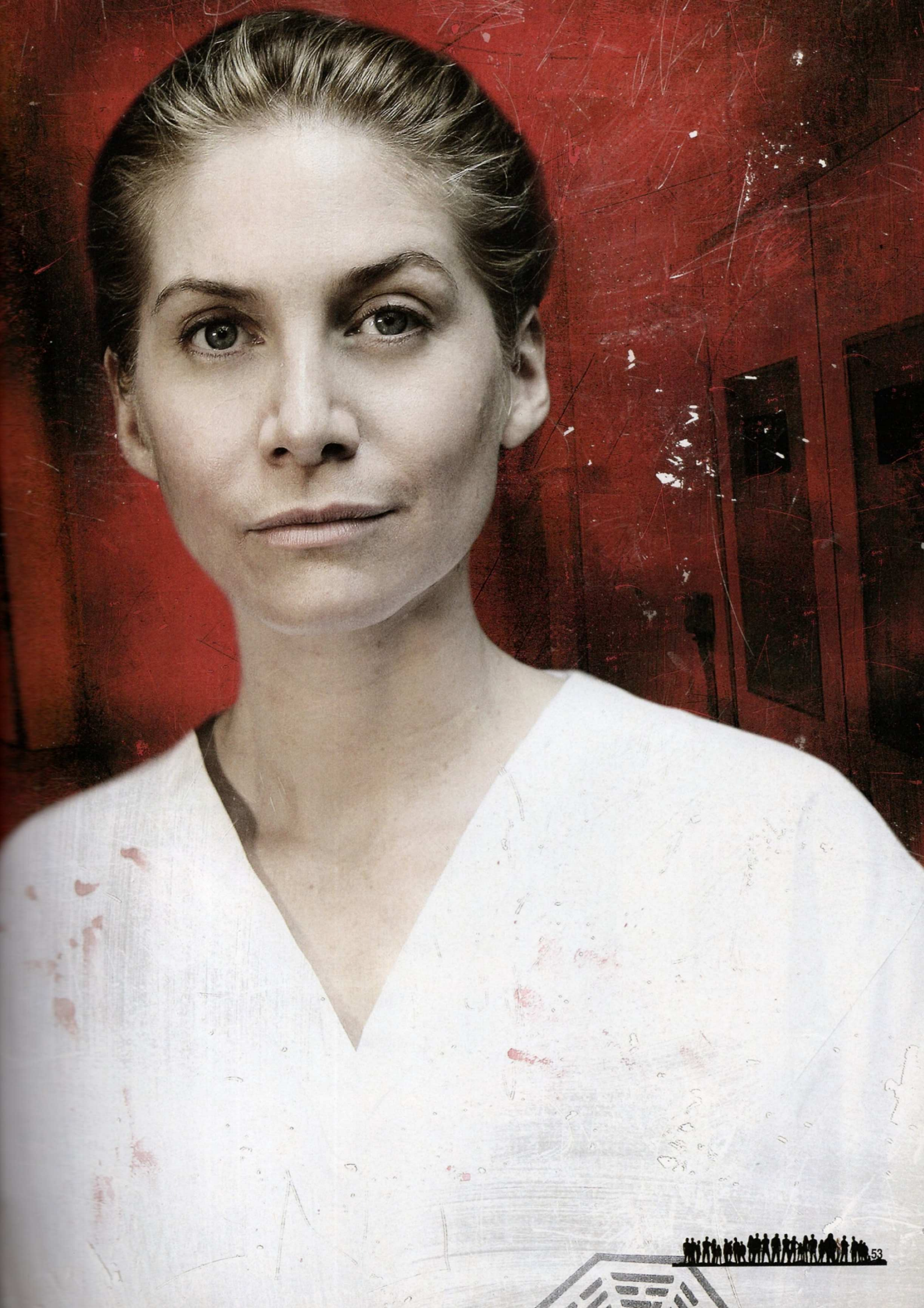
Looking back at season three, there was moment when Sawyer and Sayid threaten Juliet, but she stood her ground, throwing in their faces the truth that neither of them are exactly angels. What did that say to you about Juliet?

Elizabeth Mitchell: For me, the most interesting part about that scene was her vulnerability when she walked away. We have seen her very cool under pressure, but I don't necessarily think we've seen her crack when she's around anyone. Juliet is a survivor, but it is never more exemplified in that scene where her back is up against the wall. Instead of resorting to anything, she gets right back in their faces. She goes on the opposition. She's probably not going to do that again. I thought Naveen [Andrews] and Josh [Holloway] were fun to work with too for that scene.

In the season three finale, Juliet kisses Jack. Did you feel that was genuine?

I did feel it was genuine. I could be proven wrong, but I've always felt Jack and Juliet are a wrinkle in her nice plan to get herself off the island. She did fall for Jack, whether Juliet is using him or not. She might be because that is what she does by nature to survival. I always felt that kiss was, "I am going to go ahead and do this because I don't know if we are going to be around later." I thought it was genuine but the nature of it was, "This is possibly goodbye," in an unemotional, non-dramatic way. There were no tears or begging. It was nice, clean, and efficient.

At the same time, Kate was looking on in the background. Has Juliet become the fourth



player in the Jack/Kate/Sawyer triangle?
I have no idea if she has or not. That love triangle seems pretty solid! That is a role Kate has definitely played for quite some time. Juliet genuinely cares for Jack and has his back. She has shown that again and again. I don't know what Jack's true feelings about Juliet are but it seems Kate is equally torn between them, and Juliet does make it more complicated. Instead of just waiting for Kate, Jack actually has something to do.

For the last episode of season three you didn't see the whole script – did that send your curiosity into overdrive? How did you end up finding out about the big flash-forward twist?
There was a party that I went to, but I have a two-year-old daughter so I didn't stay! I missed the whole thing. Everybody was talking about it at work so they were like, "Okay, we'll tell you!" They were nice about it but I was like, "No, no. I'd rather be surprised." I discovered it when everybody else did. I had at least three offers to tell me, but there was still stuff I didn't know. I thought everybody knew who was in the coffin, but they were like, "We didn't know!" That was how it was revealed to me.

Why do you think Juliet joined Sawyer in that risky beach rescue? Do you think she had something to prove to her newfound friends?
Yeah, Juliet definitely had something to prove. In a weird way, she's protective of these people. She knows what her adopted people, the Others, are capable of, and felt Sawyer was pretty much doomed if he went by himself. And there was probably a reason she avoided going to see Ben. Maybe she felt she couldn't accomplish anything if they went back, but she could. Juliet seems to be kind towards Sawyer too. I don't know if there is any romantic interest, but she sees him as a little guy she helps along. I think Juliet really likes him. She has a bunch of different motives and she has a vendetta against the people she was formerly with. Of course, a lot of the Others became her friends since she's been there more than three years.

Juliet seemed horrified when Sawyer shot Friendly in cold blood...
That was really sad. I don't think Friendly was anything but kind to Juliet, so that was one of the things she would never have thought of. The look on her face was, "Don't do it!" and then Sawyer does it anyway. That was pretty hardcore.

It went from Sawyer going, "What the hell is going on here?" to them teaming up. Has she gained everyone's trust now?
She is still kind of an outcast. It is amazing to me too because she helps everyone. However, there is a built-in mistrust so there might be something going on. Jack seems to be almost blindly trusting of her. Juliet does confide in him

"Juliet definitely had something to prove. In a weird way, she's protective of these people. She knows what her adopted people, the Others, are capable of..."

but she is still on the outskirts. It is still a struggle for her and Juliet is looked at fairly strangely, even though she has proved herself.

At this point, what would Juliet do to get off the island?
She would probably do pretty much anything, although when she killed Pickett, it was because he turned the gun on her. I don't know if she is capable of murdering someone that she cared about in cold blood. That is one of the things that makes Juliet fascinating to me – how far is she willing to go? The islanders think she might be capable of anything, which is what keeps them wary of what her intentions are. I also believe there is a tremendous amount of humanity in her, so we will have to see what comes into play. It is a nice war to be able to watch.

CLEANSED OF YOUR SINS?

ELIZABETH MITCHELL discusses whether Juliet needs the island's redemption...

"Given her past off the island, she wasn't really a particularly bad person. When she came to the island, Juliet made some bad choices and now has the opportunity to find a little bit of redemption. But he does seek out a place that will take out the stains."

BROKEN MAN REMADE

One of the most iconic characters, not just on *Lost*, but on television, Benjamin Linus equally terrified audiences and made them weep for his tragic life. Just before he received that jaw-dropping finale script, *Lost Magazine* caught up with the wonderful **MICHAEL EMERSON** one final time, to talk about flash-sideways, feeling nostalgic, and electrifying our screens with Terry O'Quinn...

Words: Tara Bennett

Season six certainly had unexpected narratives including flash-sideways and the war between Jacob and the Man in Black. What did you think about playing both storylines?
It seemed like a natural development in their expanding narrative style. I have really enjoyed playing [the flash-sideways Ben] as it's like I get to play another character on the series. Actors don't usually get that chance unless they play an evil twin. I'm thinking, "We're looking at an alternative life but is it real? Is everything equally real and happening simultaneously?" Luckily, they don't need me to figure that out [*laughs*]!

Ben Linus in the flash-sideways is a pretty selfless educator and the sort of guy you would actually like to know...
Yes, I like that we get sort of the same Ben, but he's in a different key. Like the other Ben is in saturated colors and this Ben is in pastels. He's more of an everyday person. He has some of the same impulses or the potential to have some of the personality traits of real Ben but it's all muted. The urge for power, manipulation and the ambition is much more minor for him. It's nice to play a Ben who tries to do some of the things that his alter ago was so successful at, but he's not as confident with it.

What's been fun to play in the flash-sideways?
I like all the notes of domesticity. Ben had no domestic instincts in that scene where he cooked dinner for Juliet; I always felt it was strange to see him scampering around in a kitchen with an apron carving and coring because it was so not him. Now, we see him a full on domestic like most modern men are: caring for an elderly parent, looking after children. Its fun to see it turned on its head.

Compare that to the island Ben who's spent season six stripped of his power and really reaping what he sowed for years as he's friendless, childless and purposeless...
I think it's true that Ben now lives in a purgatory of his own making. Whether he's a good man or a bad

man or something in between, he has sinned in his life and that needs to be atoned for somehow. Maybe the absence of power, confidence and mission is a living atonement he is experiencing now.

Was it difficult as an actor to shift gears with Ben and play a rudderless version of this once omnipotent figure?
Like everything else going on with the show, it's only dawning on me gradually. As we said, John Locke really is no more. I'm sure Terry (O'Quinn) would say that he's only gradually evolving into accepting that he's playing something other than John Locke. The 'thing' he is playing now is *scary*. The twinkle in Terry's character's eye is unnerving. The same is true for me as I have gradually become a disenfranchised man. Ben doesn't run anything anymore. Ben is bringing up the rear and the last one in the march. No one cares to even ask his advice anymore. I don't know if he has anymore juice in him. I guess we'll have to see.

Do you think it's been devastating for Ben to know that he's not a Candidate when the island has been his whole life?
The writers haven't had Ben dwell on it much except that every once in awhile he says something a little bitter or cryptic. But I think it's always irked him to be passed over when he's been nothing but passed over.

An unexpected confidante to Ben this season has been Ilana. Why do you think he opened up to her in *Dr. Linus*?
Ben has bared himself to Ilana, a stranger, in ways that he never has. I don't know if she's just in the right place at the right time or he feels in debt to her because of what he's done to [Jacob].

As the episodes have ticked down, have you felt a wave of nostalgia hit you or the finality of it all really kick in during a scene?
It hasn't been so much like that for me except to revisit my relationship with Alex in a different key. It made me feel like we told a long story and this is how we put this to rest. I think that day I felt more nostalgia than any other day this season; to play a grace note or encore with Tania (Raymonde) in that scene, and to touch our lives so fleetingly in such a minor way and yet to have a background of that much larger, darker connection that we had [on the island].

But I think the nostalgia is greater for first season regulars. When they go back to the beach camp it's six years now and for most of them they've had some of their great scenes there. Ben has his own memorable places and they tend to be in dark little rooms and chambers that we'll never revisit again. Maybe going back to New Otherton would have a sense of completion for me.

With the story playing out like the writers intended, do you have any disappointment in not having some specific resolutions play out in the episodes or for Ben in particular?
From the minute I picked up 6.01 and I saw we weren't moving down a path to a conventional resolution then I thought, 'I need to begin to empty out my backpack of expectations for this role, for this story and for the whole show. I have to accept plotlines that will be unresolved, mysteries that will be unanswered and loose ends galore.' So it's alright with me if Ben walks through a door and says, "I'll be back in a minute" and we never see him again. That's how he has appeared in the lives of most people he has ever known. He's this mysterious man that comes and goes. Maybe the best end to Ben is for us to lay awake thinking that he is out there somewhere doing what he has always done [*laughs*]!

Terry hasn't been shy about saying he wants to work with you again maybe in a hit man show he's pitching or in a Broadway play, so where would you like to share space with him again?
I wouldn't have a preferred medium for a future collaboration with Terry. Wherever he and I are working there is drama there and it transcends stage, little or big screens. I just like being in a pressure cooker with him because I really trust him and we know how to bat the ball back and forth together. I'll take it any way that I can get it. I hope there is every kind of future for our collaboration – TV, stage or it sure would be fun to do a play. We are in a TV mode right now, so maybe that is the most logical next step. But there are so many "ifs" in the world of TV and film.

BEN'S LESSON

MICHAEL EMERSON explains what this *Lost* role has taught him about the craft of acting...

"A lot of the playing of Ben for me has been instinctive and consistent with work I have done before. It has challenged me to trust the material and not get over worried. I've had to take the journey, trust the writers and just take care of my part of the business contract of being a TV actor which is to make the character as compelling as I possibly can. Other people will take care of the big picture because the big picture is outside of my control aside from my being able to digest it. In a way it's been freeing. I'll have to train myself when I go back to the stage some day to make the character's back story and context my business again because it hasn't been on this show."

***Lost* has kept you tied down for awhile. Do you see yourself committing to something as long term as this again after the show ends?**
I do feel gypsy impulses in me now. I wouldn't want to jump right into a series. I'd like to take a little time off and bounce around a bit. I feel like we've been involved in a marriage for many years so it would be nice to date for awhile, play the field a little bit before settling down. The only thing I am going to be careful about is the kind of part. It would be nice to take a little vacation from the sinister work I have been doing on *Lost*. I'd like to do something funny!

[*Lost Magazine* then had the pleasure of catching up with Michael Emerson after he'd finished shooting *The End*...]

How did you feel reading about Ben's new path that literally goes beyond the finale?
As I read the script for the finale I was puzzled at first – 'What's going on here?' – then, I began to get a glimmering of what it all might mean, and it wasn't anything I was prepared for, but it was something so soulful and natural that I ended up thinking, 'Yes. This was the only way to bring it together and honor the humanity and spirituality of this journey.' And the end of Ben could not be more perfect in my opinion.

What are your final thoughts on *Lost*'s Mr. Benjamin Linus?
It's been a great character. It would be hard to imagine that I would ever play a more mythic or iconic character on a TV show ever again. They don't come along like this every day.

"*The End* was the only way to bring it together and honor the humanity and spirituality of this journey.' And the end of Ben could not be more perfect in my opinion..."

ICE STATION HERO

One of the most impressive sights witnessed on *Lost* was Ben entering that frozen room and turning *that* wheel. In his own words, Production Designer **JONATHAN CARLSON** reveals the story behind building of the mysterious chamber...

"Damon and Carlton called us and said, 'We are thinking of a donkey wheel.' We said, 'Okay…' and started looking at wheels from all over the planet: grain-grinding wheels; waterwheels in Asia; wheels that go vertically; wheels that turn horizontally; big; small; metal; everything…We also entertained for that set that we wanted to see frozen breath. So we had the idea of building a set inside a real freezer, but we realized there were a lot of factors involved in seeing breath come out of your mouth. It's determined by how hot the body is, what the temperature is, if it's dry or humid.

We then had to consider the cost of building something in a freezer. Would it damage the crew by speeding them up or slowing them down? When we crunched all those things together we decided to build it on a stage, and then CGI the breath in later. It's all a part of the research and development to weigh the process. And then for our purposes of factoring in the time and money, we built the rocks out of foam and skin-coated them with a cement texture. Most of the ice was different kinds of wax and acrylic resins, glass and glitter. We glued it all together and made our own fake snow. There was also a lot of breakaway ice that was created out of tests with wax and candy glass. It was a lot of fun getting all that done."

(Thanks to Jonathan Carlson who was talking with Tara Bennett)

"Damon and Carlton called us and said,

"We are thinking of a donkey wheel…'"

IMMORTAL BELOVED

Richard Alpert was the subject of much fan debate over *Lost*'s six-year run. Was he a god? Was he an alien? A genetic experiment? Finally, in the last season, we got to experience the truth in the extraordinarily filmic *Ab Aeterno*. **NESTOR CARBONELL** talks exclusively to *Lost Magazine* about his character's poignant story, and how he'd like Jacob's loyal advisor to be remembered…

Words: Tara Bennett

What piqued your curiosity about Richard Alpert the most?

Nestor Carbonell: For three and a half seasons on the show I have been recurring, and so I've had bits and pieces to put together, like learning I was most likely an advisor to Jacob. But I wasn't getting a real sense of his history. Obviously, I didn't appear to age over time so we knew that was a big question that hopefully would get answered. But I honestly didn't expect there to be a whole episode dedicated to my history.

How did you get the news that Alpert was getting his own episode in season six?

I was really flattered and blown away when I got the call from Carlton (Cuse) that a whole script was dedicated to my history. I was so excited. It's been amazing playing this role not really fully knowing everything, because as an actor, I'm the luckiest guy on the set – I benefit from having a character with built-in intrigue.

...And it was played as a full-on period piece!

Yes, it was amazing! They had to create a whole 19th century world. I felt like I was on a film. This felt like a real transition to a period piece. The wardrobe, the makeup… all fantastic.

What did you guess correctly, and what surprised you about *Ab Aeterno*?

I guessed right on the fact that I came on *The Black Rock*. I had a hunch and I think many people gathered that over time, especially after seeing me erecting a mini *Black Rock* at the end of last season. But I had no idea that my character came from the Canary Islands and that he spoke Spanish. [My mind] immediately went to Taweret and the Egyptian background. I was even wondering how I would learn Arabic or Latin. When I got the script, I was floored. What the writers came up with was nothing short of extraordinary. It was just an epic story and I was so thrilled to get to play it.

Yet you can also say that Ricardo is really a hopeless romantic...

When I read the script and saw that what was eating away at this man – the death of his wife – and that it was the foundation of every decision he made, it personalized the character. It made him relatable. It was a brilliant move on the writers' part to make every choice he made, including the decision to follow his wife's words in making sure the Man in Black doesn't get off the island.

Do you think her death created a context for Alpert's shadier decisions too?

Again, the writers have done an extraordinary thing in that – and they have done this with just about every character – Alpert has such depth and is so well crafted. I got to play so many different colors. I went from a seemingly evil man, and I was at times – I was responsible for deaths in the Dharma Initiative and killing Juliet's ex-husband just to recruit her to the island. But at the same time, I had moments of great sensitivity

towards my own people when someone died. I was extremely compassionate.

The episode also revealed that Richard was immortal, and even more shocking, that it was self-inflicted...

Yes! I didn't know how they were going to handle it, but it was a great scene. There was a choice to be made, and that is always more interesting then when a choice is made for you. We all have choices to make and that one was a dark one. It's essentially signing a deal with the devil. Do I side with the Man in Black and hopefully see my wife and trust him with that promise, or do I go with Jacob who seems like he's on the side of good? He's offering me immortality because he can't absolve me of my sins so that I may, at some point, go to Heaven and see my wife. The next best thing would be not to go to Hell, but to live and work and try to do good things.

And it makes the last scene even more powerful when we go back to present time and as I dig up the cross and ask the Man in Black to take my immortality back. It makes that moment more significant because it's not only about returning to the task at hand, which is to do Jacob's work, but also letting go of my wife. It personalizes a very big decision. Everyone can relate to letting go of someone who has passed.

Speaking of which, arguably the most affecting scene of the episode was the quasi reunion that Hurley provided Richard with his long dead love Isabella. Being such a delicate scene to execute, how was it to shoot?

It was a really amazing thing to shoot that scene. Getting to work with Tucker Gates, who directed it so well, and the whole production team took it to another level. Shooting that scene truly was the payoff to the episode. Mirelly (Taylor) was tremendous and Jorge was terrific. He speaks Spanish which was a great connection that our characters could have. It was a really beautiful moment with the three of us working with Tucker out in the woods.

I think *Ab Aeterno* struck an amazing balance. It answered enough of the big questions about my

DEAR DIARY

In May 2010, NESTOR CARBONELL revealed a favorite *Lost* memory...

"One I remember with Terry O'Quinn was when he time-flashed into me in the 1950s. We shot it at Kualoa Ranch between the valley of these mountains. He came to me with a compass, and it's my compass, and I can't figure out how he got it. Just shooting with Terry in that beautiful setting with those stakes was tremendous. I also got to shoot a scene with Jorge and Mirelly Taylor, who played my wife Isabella, in the last scene of *Ab Aeterno* where she appears as a spirit through Hurley and relates to Richard that she releases him. It was special."

"Jorge [Garcia] speaks Spanish, which was a great connection that our Hurley and Alpert characters could have. It was a really beautiful moment working with Mirelly [Taylor] out in the woods..."

character, but then even some *bigger* questions about the mythology of the show with Jacob and the Man in Black. It struck a great balance of answering enough and not over-explaining so all the mystery is gone. I was certainly fulfilled in terms of the answers I wanted to get for my character, and for the show at large.

Season six also saw calm Richard turn into a panicked, overwhelmed mess...
Yes, for the most part, he's been a fairly unflappable guy. He's been stoic and not easily rattled until this year. And another great twist of this year is that they stripped me of power as soon as Jacob died. They took my foundation of who I was out from under me – I had been identifying myself as Jacob's right-hand man for over 150 years. When they killed Jacob, they destroyed my identity. But since *Ab Aeterno*, Richard is getting his footing again and just as he's ready to venture off to do this final deed, I take one for the team.

Richard really gets clobbered by the smoke monster, and some fans thought it killed him...
You never know what's going to happen! I love how they've handled deaths in different ways. Some come out of nowhere and some are more drawn out. With a number of deaths, like Alex's, when Keamy fires that bullet before the end of his count, it really shocks you. And Ilana's death comes out of nowhere!

How was it being thrown back from the blast?
[*Laughs*] I've never been in a harness before and that's always an impressive scene.

It was compelling the way Ben and Alpert's leadership roles kept changing...
What an arc! All of these things: to be a leader and then not; to go through crisis like we both have – especially with the death of his daughter – and then to find a new resolve to bring us back to what we were. It's a tremendous saga to be able to play.

On a personal level, you moved to Hawaii for the last season and got to live the Aloha life. How much longer will you stay after the wrap?
To get to work on this show is an enormous blessing and then to get to actually live here and work on the show has been unbelievable. It's like hitting the lottery. I really feel like I hit the jackpot. It's a dream role from the moment I got on the set to my last day on the show; it's been an extraordinary ride. Also to get to live here with my family, I got to enjoy paradise incarnate. We will spend a couple weeks packing and head back in the middle of June to LA.

Name one of the most awesome outcomes for you personally having been a part of *Lost*...
I got an Alpert bobble head this year! It's incredible! If I didn't have to put my kids through school I feel like I could quit now. "I've got the bobble head: I'm done [*laughs*]!"

What do you hope will be the legacy of *Lost* and Richard Alpert?
The fans of the show are phenomenal. It's an unusual circumstance. The show draws so many different cultures. It has so much appeal, not only here in the US, but out in so many places.

It crosses gender lines and generations too. Young and older viewers are fans of the show and the one thing they have in common is that there are no casual viewers. You really can't be, so they are all extremely loyal and bright. It takes a sharp mind to keep up!

As to the legacy of my character, it's to better understand who this guy was. He was a simple man before he became immortal. When his wife was dying he tried to save her life but was accused of murder. He eventually made a choice which was the lesser of two evils which is to be granted immortality rather than face going to Hell. I think his legacy is to better understand why he made the choices he made. Anytime you get an audience thinking about any one character, I think you've done your job. The writers have done that for us, and my character is certainly no exception. I got to play a gem.

Lost's delicate, troubled homemaker revealed herself to be far more complicated than we first imagined. During season three's filming, this fascinating interview with YUNJIN KIM delved into her character's metamorphosis, and even touched on the possibilty of Sun being killed...

Words: Bryan Cairns

SHADOW ON THE SUN

"Once I show a little bump in my stomach, I know there is going to be some type of interaction with the Others..."

Season three amped up the ante again...
Yunjin Kim: It has been interesting. It feels like a different show. The first season, it was all about the survivors, the island, trying to deal with day-to-day things like lack of food or water, and being chased by a polar bear and the smoke monster. The second season was about the Tailies and their 48 days on the island. Then it got very scientific and it was all about the Dharma Initiative and what the hatch meant. Now, it is about the Others – they are on a different island! Each episode feels like a new show. Sometimes it feels like a mini movie.

You started off as this large ensemble then Michael, Sawyer, and Jin were off with the Tailies. Season three, Jack, Kate, and Sawyer were captured by the Others. It seems like all the actors function as separate groups these days...
I know – I miss them all. I used to love having those group scenes because we could all eat together, spend the whole day just chatting, and hanging out together. If you were doing a group scene, there is not much that is asked of you, so you are relaxed and laid back – one character makes a very long speech and we all have to listen. I miss those and we used to see each other every day. I haven't even seen Daniel Dae Kim [lately] because he wasn't in the last episode, and the episode before that we were both not in it. Once you get used to seeing them and you don't, it is like "Aww!"

You've been vocal about getting to do more action and wielding a gun. How thrilled were you with Sun's confrontation with the Others?
I loved it! I think the producers knew that I wanted to do a little bit of action, so once they wrote the script, they kept saying, "You are going to love this episode!" I got really excited about it, but once it is already hyped up, you know sometimes that you can get disappointed when you get the script. But this time I was so excited. The action I had to do, I loved. It wasn't like all of a sudden Sun was going to be all [*shouts*] "Hey!" [Shooting Colleen] was done as self defense, and I thought it worked well to show a darker side of Sun. She seemed too perfect for me. Other characters have either killed one or two people – they have these super dark pasts and then you get Sun. She was a little unhappy with her marriage so she was going to leave her husband, but she didn't, therefore she cracked. She [initially] didn't seem to do anything *really* bad, but now I see there are definitely more layers to peel back with Sun's character.

Were you worried about the repercussions from those actions? Colleen's husband did go ballistic...
Poor Sawyer! I kept thinking, "Sawyer doesn't know we shot Pickett's wife!" I don't know. Once I show a little bump in my stomach, I know there is going to be some type of interaction with the Others – they seem to go after women who are pregnant. Either way, I know I'm going to face the Others, and hopefully, I will win again.

Were you happy with Sun and Jin's flashback in *The Glass Ballerina*?
I really liked that episode. The whole thing about the little girl and the father... even when Sun was a little girl, she had to learn how to lie from an early age. That was a great introduction of bringing that awful father in and what type of figure he played in Sun's life. It is amazing how Sun's father has caused both Sun and Jin so much trouble and grief.

We saw Sun and Jae Lee in bed for the first time. Did that fuel any of your theories as to who got Sun pregnant?
When I read the script, it was really clear they had sex. The scene was right after sex and we shot it that way, with heavy breathing and the sheets. They then cut it up [in the edit] so it was ambiguous as to whether they were *about* to have sex or just after. A lot of fans wrote in saying, "Sun did *not* have an affair with Jae Lee," and others were like, "No! No! It was *after* sex." It was interesting how they edited it, so they could go back and say "You know what? She never had sex with Jae Lee therefore it has to be somebody else's baby." They are really playing up who the father is and it is driving me crazy. I still don't know. When we saw [the episode] we went, "Wait a minute! We were a lot more passionate! What is going on?" And then I figured out, "Oh, they probably planned the whole thing! They probably saw the scene and wanted to keep it safe!" I have no idea what the writers are thinking.

The flashbacks have dealt with Sun and Jin's courtship, their marriage, and the roadblocks in their relationship. What would you like the writers

"[Shooting Colleen] was done as self defense... it worked well to show a darker side of Sun."

NEWBIES

YUNJIN KIM talks about season three's cast additions...

"With Kiele [Sanchez – Nikki] and Rodrigo [Santoro – Paulo], I hung out with them at a party but I've never worked with them on set. Whenever we have these big [promotional] functions, that is where I see them. I've not had a scene with any of them, nor Ben or Juliet or the rest of the Others. I hope that we get to work with them really soon because it is always fresh and nice to work with new people."

to explore so you can get a better grasp on who Sun is?

Ever since she was a young girl, she was forced to lie in various stages of her life for a reason, whether that be her father, her Mom, her environment, or the culture. She lies a lot, so I'd like to see where that is coming from, why she feels she needs to hide the truth.

One episode we did was called *The Whole Truth* and Jack says to Sun, "You better tell Jin the whole truth, not just a partial." I think Jack caught on to Sun covering or fabricating the truth many times. I would personally like to know why she can't come clean, especially with her husband. That will give us a huge clue to who Sun really is and why she acts the way she does.

One of her biggest secrets was being able to speak English. Do you think Sun uses that as leverage over Jin?

I don't know. In the last episode, Sayid asked her to lie to Jin for a little while. His plan was genuine and honest – he is trying to save Jack, Kate, and Sawyer – so I never questioned Sun agreeing with Sayid.

In the beginning of the episode where she's in the bathroom throwing up, Jin says, "You have to tell Sayid we are leaving right now," and Sayid says, "You know, I told Jack I will come for him and I am not turning my back on him." Sun agrees right there that Sayid is right. In that sense, I agree with Sun's decision and I think she was very faithful translating every line Sayid was saying to Jin.

What has got you excited about the upcoming episodes for season three?

It is all about the Others and we are really getting down to who they are. As a fan of the show, I've been wondering, "Where are they from? Were they born on the island? How do they know everything?" They have these files, technical ports, and their knowledge on and off the island. They are a big plotline for season three and I am sure we will get some definite concrete answers.

After three seasons, how much influence have you had on Sun's development?

In the beginning, there were a lot of conversations

DON'T FEAR THE REAPER

As the smoke monster wreaked and killed Mr. Eko, YUNJIN KIM discusses *Lost*'s body count, and why she feels death may not be the end for some...

"Yes, I was surprised [by Eko's death], but I was glad because the storyline came back to the island. The last line Eko whispers to Locke, that was scary: "We're next," as in, any one of us. It was a great way to remind people that we're not all safe. We tend to forget because it is our third season, and yet five of our series regulars have been killed off. The island is still a dangerous place and we don't know much about it.

"Each character that has been killed off, they've come to terms with their past; either forgiving or letting go, except for Libby. They have a natural conclusion to their character and journey.That is why I think we are going to see Libby either as a ghost or in a flashback again because she never really had a conclusion in my opinion."

because they wanted to make sure that they represented Korea and Korean culture correctly, little things like Sun and Jin's name. For example, my name is Yunjin and having two syllables as opposed to one is normal. We do have some Koreans named Sun, but it is really rare that a couple is both named Sun and Jin. So we made Jin-Soo have a full name – little things like that I've had input with.

The creators of the show have been so open from the very beginning. Now we have a Korean American writer, Christina Kim, on the writing staff, so at this point, I don't have to confirm everything. There are other little things like at Jae Lee's funeral, it is tradition that Korean women wear a small ribbon attached to a bobby pin on their hair to show they are mourning. As far as the storyline, Christina does most of it.

Lastly, death is a frightening, but apparently inevitable part of life on *Lost*. If they ever decided to kill Sun off, how would you like her to go out?

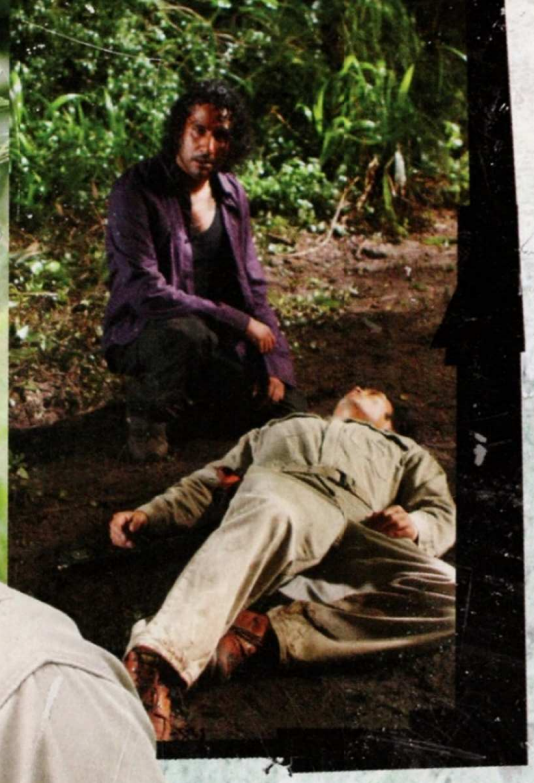
Oh… let's see. You have to be a little more delicate with Sun because she's pregnant. I would like to go out after I give birth, but that is so cruel having a baby and getting killed. That is like killing two people off. In the back of my mind – and I shouldn't say this because I don't want to jinx it, but I'll knock on wood – I think they would kill her off after she gives birth. That means I'll have to be on the show for another 10 years because its only 75 days since we crashed on the island. They told me I'm not going to be showing for a while so that is a sneaky way of saying I'm not going to be killed off anytime soon…

A BITTER LIFE

From troubled husband to 1977 Dharma hero, Jin was always focused on one thing: his love for Sun-Hwa Kwon. We flash all the way back to the season five shoot, and recall how **DANIEL DAE KIM** felt about Jin's saga, and also, his huge love and respect for the way the sci-fi genre operates…

Words: Tara Bennett

SWEET



What a wild and truly unexpected career ride the past five years have been for actor Daniel Dae Kim. When he landed the role of Jin-Soo Kwon on *Lost*, it looked as if he would be portraying a rather stereotypical Asian male, controlling of his wife Sun (Yunjin Kim) and distrustful of his fellow Oceanic 815 survivors. Yet, as is often the case on *Lost*, the expected usually morphs into the quite unexpected.

Case in point: Jin. After his initial introduction to audiences, where the writers and Kim were able to bait the audience into looking at Jin as the villain, the real truth was then allowed to poetically unfold. Pivotal episode *...In Translation* shed light on Jin's impoverished Korean youth and his big dreams of becoming a successful self-made man. But more importantly, it revealed that his love of Sun-Hwa Kwon propelled the young man into a devil's bargain with her father, the brutal Mr. Paik. Willing to do anything to be worthy of her hand in marriage, Jin agrees to be Paik's thug and enforcer. It earns him the love of his life, but changes Jin in the process. His romantic heart is squelched so that his worst qualities can flourish in order to commit the heinous acts demanded by Paik. In understanding the sacrifices that Jin made for love, as told through his flashbacks, audiences finally gained the context needed to understand his complicated character. Through the compelling story and Kim's nuanced performance, audiences found themselves shifting their view of Jin and even rooting for the character when the first steps in his path to redemption were revealed at the end of the first season.

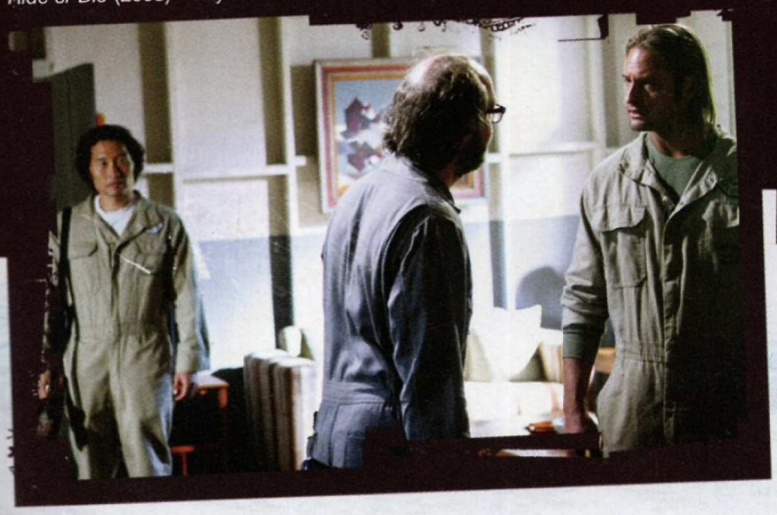
It was a risky leap of faith for the Korean actor at the time, but in his interview with *Lost Magazine*, Kim explains that he took Lindelof and the other producers at their word when they said Jin would not be a one-note role. "They didn't have to tell me that many specifics," Kim remembers. "All I needed to know from them was that this character, later, would not be the same as he appeared. One of the things I love about the show is that what you see is not *necessarily* what you get. For me as an Asian actor, it's always been important to me – as you see in my filmography – that I don't portray stereotypes or negative images. Now that's not to say that I don't want to play interesting characters that are full of flaws; Jin is one of those characters. But if all people see is something negative, they may make assumptions about other Asians or people of color, so that's something I have always tried to stay away from. That's why it concerned me, but as in so many other elements of this show, the producers are *very* smart and very aware, and thankfully, very conscious of those issues. And I think

"I credit Gene Roddenberry... When he started *Star Trek*, his vision of the future was an inclusive one. Thankfully, producers in the sci-fi genre have picked up on that. He deserves a lot of credit for that – what sci-fi does is color-conscious casting..."

FILMIC KIM

Here's a selection of DANIEL DAE KIM's filmography...

The Adjustment Bureau (2010)
The Onion Movie (2008) – Ivy Leaguer
The Cave (2005) – Alex Kim
Crash (2004) – Park
Spider-Man 2 (2004) – Raymond
Sin (2003) – Lakorn
Ride or Die (2003) – Miyako
Hulk (2003) – Aide
Cradle 2 The Grave (2003) – Visiting Expert
Looking for Bobby D (2001) – Timmy
For Love of the Game (1999) – E.R. Doctor
No Salida (1998) – Hu-jan
The Jackal (1997) – Akashi
American Shaolin (1991) – Gao



that's why this show is as interesting as it is."

Over his successful two decades working in Hollywood, Kim has stayed true to his principles in selecting roles of which he could be proud both creatively and culturally. Interestingly enough, when perusing his résumé it's clear that many of his choices have been in sci-fi series and film projects. Kim explains that's not just by chance, but because genre projects are one of the few bastions of what he calls color-conscious casting. "I absolutely believe that," Kim explains emphatically. "I credit Gene Roddenberry for that. When he started *Star Trek* – the original series in the late 1960s – his vision of the future was an inclusive one. Thankfully, producers in the sci-fi genre have picked up on that. I think, like so many other things in the original series, his vision has come to fruition – from the ways our phones work, just like the communicators, and color-blind casting. He deserves a *lot* of credit for that. And what was so great about Gene and what the rest of sci-fi does is that it's actually not color-blind casting, but very color-*conscious* casting. They have a very strong regard for how their shows and the future should look, which is even more admirable."

Proving his theory, it's now four seasons later on *Lost* and the entire issue of stereotyping when it comes to Jin and Sun is a non-issue. What *is* an issue is keeping track of Jin's sprawling past and increasingly complicated present... or is that past, considering that for three years Jin has been hanging out in the 1970s-era Dharmaville, learning English, and biding his time in hope of reuniting with Sun. It's confusing additions to Jin's biography like those that would make any actor's head spin.

Kim laughs, "Yeah, it's been challenging because when we first started the series, we didn't know our characters' histories. We found them out along with the audience when we got flashback episodes. It's difficult sometimes as an actor to make choices about what you think the character would do in a given moment, because so many of them would be based on their experiences in the past. We've had to try and make specific choices while still keeping them open to change and variation. And part of Acting 101 is making a character biography and during the pilot I did that. It was pretty extensive, so what I was able to do was see how it matched up to what I was finding out episode-to-episode and making adjustments along the way."

Just how well did Kim spit-ball Jin's life-story from way back when? Kim says pretty well. "There were certain things that matched up really well, for instance his relationship to his parents. There are other details about things he liked to do as a child that weren't dead on, but close enough," he smiles.

But Kim says it's been those curve balls that have made *Lost* such a special acting experience for him. "There are a few things that this show has presented me with that I have never had to think about before. I have never had to act in Korean before, and that has been one of the most difficult challenges I have ever faced, and one of the most rewarding ones. I have gotten all kinds of feedback about the Korean that I speak and what my ability level is. Regardless of it all, I am really happy to say that my Korean has never been better; my parents are very happy about it!" he chuckles. "As far as an acting challenge, I don't know many other actors that are asked to work in a language that they are not as comfortable in. I don't know if that gets overlooked, but I haven't heard very much about it among the fans, media, and critics."

With the end of *Lost* looming, Kim is already looking for new challenges. He started out as a theater actor and Kim takes to the stage in June 2009, playing the King of Siam in the classic musical *The King and I* at London's Royal Albert Hall. He's looking forward to playing someone entirely different... like a bald King that sings and dances. "I don't think I want to limit myself to anything. This foray into musicals is part of the attitude that I have that wherever the good stories and roles are, I will go."

EKO LOCATION

Mr. Eko was one of the most intense characters to ever end up on the island. Way before he met his maker by the tendrils of the smoke monster, **ADEWALE AKINNUOYE-AGBAJE** spoke to us during season two about how he ended up surviving the flight 815 tail-section crash...

Words: Tara Bennett

Any fan of *Lost* knows that there's a yin for every yang on the island inhabited by the survivors of Oceanic flight 815.

As Boone died, Claire gave birth to Aaron. Michael and Walt were torn apart, while Jin and Sun were reunited. Even Jack's predisposition to trust in science was balanced by Locke's unshakable faith. So it's really no surprise to find a man that truly embodies the fascinating dichotomy of the island – the mysterious Mr. Eko. Large and imposing in stature, yet gentle of soul, Mr. Eko was a study in contrasts. A past involvement with drug deals and men of the cloth, like the best characters on *Lost*, he proved to be a complex composition that defies stereotypes.

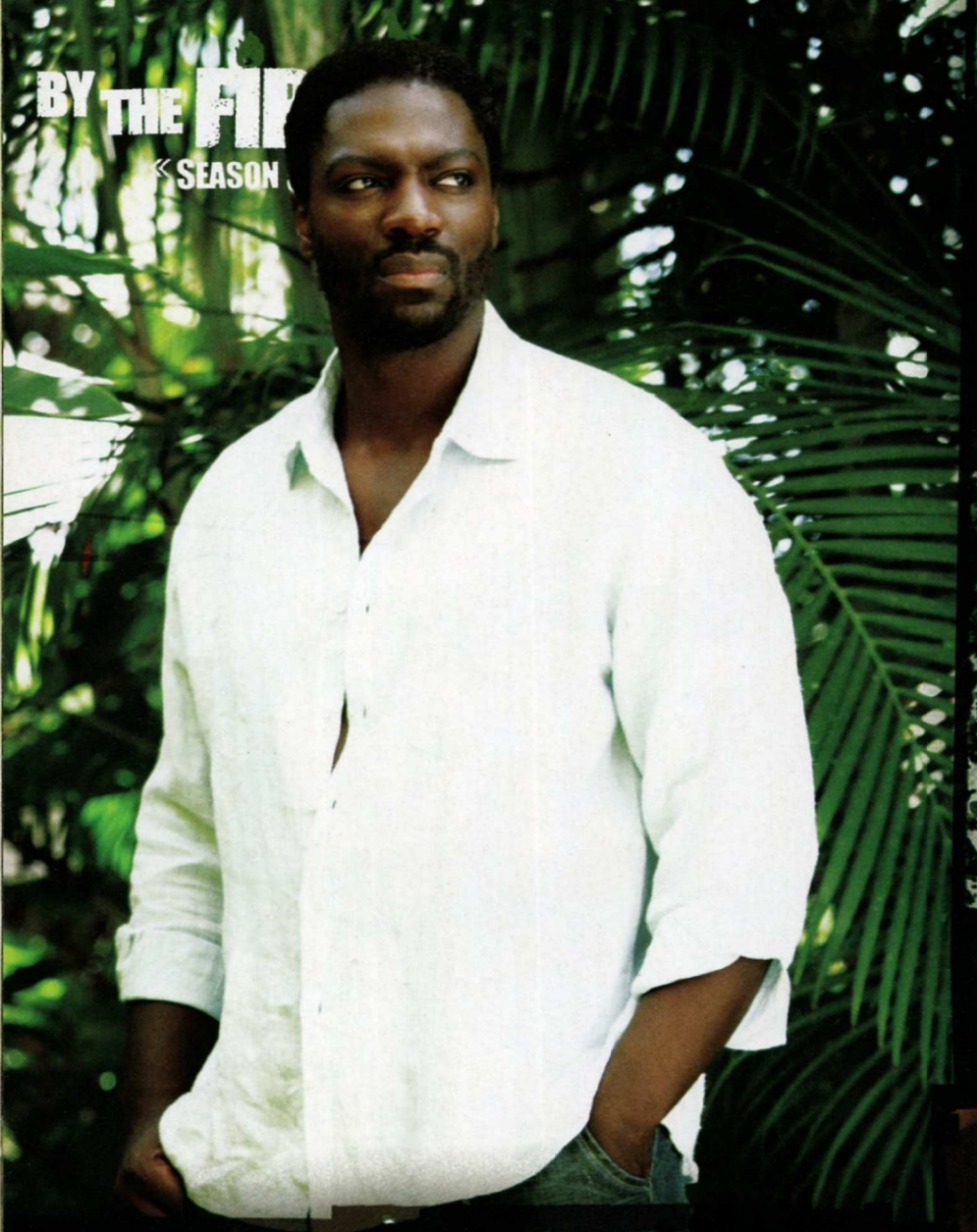
Played with intensity and quiet grace by British actor Adewale Akinnuoye-Agbaje, Mr. Eko not only managed to captivate audiences, but also the imagination of the mercurial actor who was initially reticent about taking on the role and joining the castaways of *Lost*.

"At the time *Lost* came to me, I wasn't interested too much in acting and I certainly wasn't interested in TV, because I like my freedom and I don't like to be tied down," Akinnuoye-Agbaje details from his home in Hawaii. A man of many talents, including singer, model, actor and writer, Adewale spent the last decade crafting roles in films like *Congo*, and the television series *Oz*, before *Lost* came knocking.

"I had actually taken three years off from the profession," he continues. "I got a little burned out and I wanted to get in touch with some of the other things I wanted to do, like writing or getting behind the camera. I sat out for a while and at the beginning of [2005], I came out with a couple of films, just because financially I needed to get the ball rolling again and I'd been out of the game. I did a few films, *Mistress of the Spices* and *Get Rich or Die Tryin'*. I did them simply because I was writing a project I intended to direct and produce and act in and I used all my resources in getting that project to the forefront, so I needed financially to get back in the game. I also felt at this point it was a good idea to get a little bit of visibility that would facilitate me getting my project on the map. So I was definitely not interested in committing to a TV series, because that long-term thing would push my own project off too far."

Luckily for Akinnuoye-Agbaje, his diligent manager pushed the actor to take a look at what *Lost* was offering him. "I hadn't even heard of the series because in London it hadn't aired at the time. This came across the table and he called me very excited and he said it was pitch perfect TV. Again, I was very reluctant. But at the end of shooting *Get Rich or Die Tryin'*, Carlton [Cuse, Executive Producer on *Lost*] expressed an interest in meeting me. I met him in New York and he pitched the project and told me what the concept was. He gave me the DVDs to watch and I liked the way they shot the series and it was quite interesting. But I had played an African character for four years and I had just broken the mold from that by playing an American lead in *Get Rich or Die Tryin'* and I was very happy to have gotten out of that realm, and now this was going to pull me back in. I told Carlton I didn't really want to play another Nigerian. He just said, 'Damon, would like to have a chat with you' and they flew me out to L.A. I had a sit down with Damon and he explained to me some of his ideas in more depth, like the priest issues and how they wanted to represent more of a benevolent and pure spiritual force of the island through this character. It presented a challenge that I was quite intrigued with in my own life. I'm a Buddhist and I thought it would be a great opportunity to explore a spiritual realm even deeper, of my faith and other people's. I've always been intrigued with mystical spiritual characters and I've never played a priest and I thought it would be great to go there and study the Bible in the environment of Hawaii, which has a very mystic energy. It's very powerful and I thought it was a great opportunity that I shouldn't turn down. I didn't have to audition and they offered me the part. It was a wonderful tribute and I thought about it and even though I was exhausted from the last film, I said, 'Yeah, let's give it a shot.' I had no idea what I was saying yes to, though," he chuckles.

Akinnuoye-Agbaje arrived in Hawaii last summer and hit the island running. "Initially, it was overwhelming!" the actor admits with a sigh. "The shift from London, which was where I was based, was a huge relocation. I was used to doing movies where they house you and get you a car, etc. They baby you through the process so you can get on with the work. With this, relocation was achieved and



LOST CONNECTION

ADEWALE AKINNUOYE-AGBAJE talks about Hawaiian living...

"Harold [Perrineau] told me the best places to live and the best place to pick up a car. In fact, I'm not living too far from him now, so we are virtually neighbors. It was nice that I knew somebody and we are from the same walk of life. I wasn't a total stranger. The funny thing is that when I was shooting *Get Rich* in New York, Harold was on hiatus and we actually met and we both went to see another actor friend of ours from *Oz*. I remember Harold saying he was doing this show called *Lost* and how he missed us guys because he was way out there and he'd love for us to be out there with him. I had no idea a couple months later, I'd be living right next door to him! I have to watch what that guy says now, he has a certain power to his words."

"The shift from London was a huge relocation. I had to find a house and buy a new car. Producer Jean Higgins said to me, Look, here's a map – go out there and get lost. It's the best advice I can give you, because once you get lost, you find your way.'"

I understood what the word meant," he laughs. "I had to find a house and buy a new car. The producer Jean Higgins said to me, 'Look, here's a map – go out there and get lost. It's the best advice I can give you, because once you get lost, you find your way.' I remember the second day, I was given a map to this place an hour away and I had to be up at four in the morning to drive there and I had never been on the island. I had no real time to think. It was a case of jumping right in and getting on with the work. I needed at first to get a real grip and crux with the character and that was my focus, so I jumped into a hotel and put aside looking for an apartment. Once I got in and understood the through-line of the character, I started to feel a bit comfortable."

Mr. Eko was dramatically introduced in the final moments of this season's *Adrift* and in subsequent episodes was revealed to be with the rest of the tail survivors of the Oceanic crash. Akinnuoye-Agbaje recalls starting the work on his character in those initial days on the set was especially intense. "We came up with the

original concept of [the character] who was named Emeka. I changed it to Mr. Eko, and Damon was great and loved the idea. We came up with the initial concept, but as soon as I got here and they saw how I performed among the other actors,it completely changed," he smiles. "It can be a frustrating process if you are a person that likes to be somewhat in control and know what you are doing, which is what I have been. The only way it becomes rewarding is to literally let go and be in the moment, because they are giving you scripts every week where you don't know what you are going to be doing. The only way to flourish is to embrace it."

Fortunately, he had his other fellow Tailies to share in the process of acclimating and getting comfortable with the rigors of the show. "I remember the first day of work for me was my birthday and they bought me a cake and I shared it with every member of the cast

"The whole back story has got everything – sexiness, power, intense aggression, passion, compassion, beauty and there's crying and killing and laughing!"

and crew and that was a great way of being introduced to the family. But there was so much to do and very little time to actually socialize and integrate with the entire cast outside from the work. It kind of helped me zone in the first couple of months, as I just shot with the Tailies. It was a wonderful, organic process of natural bonding with Michelle Rodriguez, Cynthia [Watros] and the other actors. I didn't do a scene with the other island members for a good two months, so we really did have that feeling that we were on a different side of the island and were a different group. We developed our own nuances, so when we did finally get to perform with some of the established cast, it was kind of a weird relationship, because it was very much, 'Who are these people?'" he laughs. "It felt like a different series and it was naturally a good position to be in because it was genuine."

In particular, the actor says he and his comrade in the jungle, actress Michelle Rodriguez [Ana Lucia], have connected strongly, just like their characters on the series. "She is a wonderful person and a wonderful actor. I really and truly enjoy working with her. The relationship that we have with the characters is kind of what we have with ourselves. It's one of mutual respect and we have our certain ways of doing things, but we still respect each other as to how we go about it. Michelle and I decided on pursuing our natural bond, the organic bond we would have in that jungle and how we would feel with each other and put it into the characters."

Months into this time at *Lost*, Akinnuoye-Agbaje readily admits the greatest challenge hasn't been the bugs, long hours or physical stunts – it's all about trust. "I've never been really great at trusting anybody just because of the way I grew up. I was always led to believe you should take care of yourself, trust in your own abilities and you're the author of your own destiny. Coming to this show is the opposite," he laughs. "I have to really trust that these writers and creators are going to really flesh this character out and address all of the issues that are dear to me and to them and not make him a one-dimensional caricature. It was a process in the early stages but especially with the back-story now, they've got me in their hands and really trust them."

Eko's past was finally revealed in the episode, *The 23rd Psalm* and Akinnuoye-Agbaje is genuine in his praise of the story. "It is a fabulous script, just genius, but it's completely off of what we discussed," he laughs. "When I got it, I was like, 'Wait a minute! I've been acting all of this and now I'm this?' There was a part of me that said, 'No, I wanted to do *this*,' but then I realized what they've done is take the natural instinctive way that I am, as an individual and an actor, and they've twisted it into their conception. It's not the straight and narrow priest they said. He has a very pure, benevolent nature, cut and dry, black and white kind of guy. I thought it was great, that I can be a priest and my perception was a 'by all means necessary' priest. Then all of a sudden, he's a bleedin' drug dealer! I was like, 'No, I played one of those for four years!' The reason I took the part was to avoid that, but then I saw the way that it was woven and it was ingenious. They made this guy somebody that was a tortured priest and he may have always been a priest in his life, but there was a struggle of when and where he was going to fully embrace it. I was just really impressed with how they'd woven together all the ideas I suggested and my physicality.

"Damon is a shrewd writer. He really studies the individual and pulls from them and whacks it right into the character. You have to be careful what you say to that guy, because you might see it coming out on the pages," he chuckles. "He's like a vacuum cleaner! He studies you and I mean it in the best possible way, because you are getting to challenge things in your life through the character."

Akinnuoye-Agbaje says there is another major moment in his mind that defines Eko on the show. "There was this turning point with me and Michelle leading the pack to some degree and then Jin wanted to go run after Michael and it was the first time I said to Ana Lucia I wasn't going to follow her anymore. I wasn't going to play the game of brutal survival by any means necessary. I was going to address my humane and compassionate issues that were dear to me and I was going to help this guy, even if it risks my life and the group. I head-butted Jin to the floor and it was a great moment. It typifies who Eko is – he has this beautiful compassion and humanity within him, but he'll knock you out in order to get it across. He'll knock you out for the sweetest of reasons and I thought that was a great curve and turning point. Plus, the whole back-story is the best time I've had shooting on TV and on film. It's got everything I wanted – sexiness, power, intense aggression, passion,compassion, beauty, and there's crying and killing and laughing. It's got everything!" With a happy sigh, he adds, "How the turning point has been manifesting into my back story is the best gift I've ever had in my career – it's a lovely, lovely web that's been woven and I'm happy to play it."

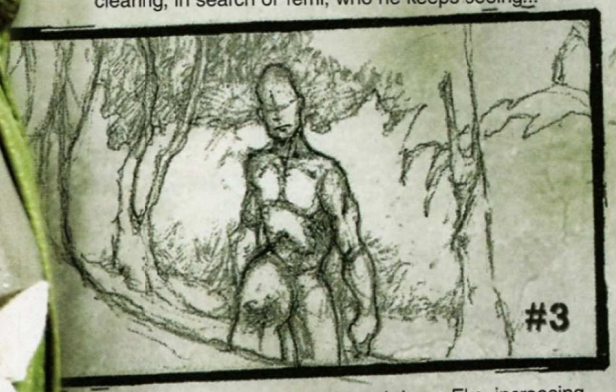
BARRISTER ORIGINS?

ADEWALE AKINNUOYE-AGBAJE used to have a very different career path...

"I was going through colleges as a teenager and it was more of a parental application as opposed to a personal one to pursue law. I studied it and found it very interesting. I specialized in Crime and Criminology. It all took seven years. After that I was like, 'I'm kind of done here.' I was going to go into a PhD and my head was exhausted. I was still quite young and felt I really wanted to pursue things that were closer to my heart, which was a creative field. I used to paint and draw and that was always in my heart. I wanted to get out into the world and try to explore some of the things I really desired and was interested in. That inspiration led me to acting in a very long, abbreviated way, really. It's a process and I hadn't thought about being an actor. I just knew what I didn't want to do and I kind of followed my nose and it led me here."

▲ The storyboarding of this sequence begins with an ominous shot looking up at a canopy of trees...

▲ ...as we cut to our friend, Mr. Eko, walking into the clearing, in search of Yemi, who he keeps seeing...



▲ Then, the camera starts to push in on Eko, increasing the dramatic tension of the scene...

▲ ...until we are close-up on Eko, clearly able to see the concern and intrigue on his face...

▲ Then, that familiar sound – "ticka-ticka" – as a trail of black smoke drifts around the back of Eko...

▲ ...which causes him to spin around, startled and confused. We end up as confused as Eko...

▲ ...as it cuts to Eko's POV (point-of-view) to reveal that there is nothing there...

▲ Did he imagine it? Did we? As Eko turns back around, the fear returns to his face...

JUDGMENT DAY

In *The Cost of Living*, Mr. Eko experienced 'round two' with the island's most feared resident. It has been referred to as the 'monster,' black smoke, the security system, but at the time, no one actually knew what this strange entity was, or why it targeted the people it did. So we scooped a major exclusive: concept art that helped birth one of *Lost*'s most terrifying scenes: here's how Eko's peril was originally conceived on paper before the cameras rolled…

Compiled by Paul Terry

▲ ...as the camera begins to go high, we wonder what POV *this* shot is from...

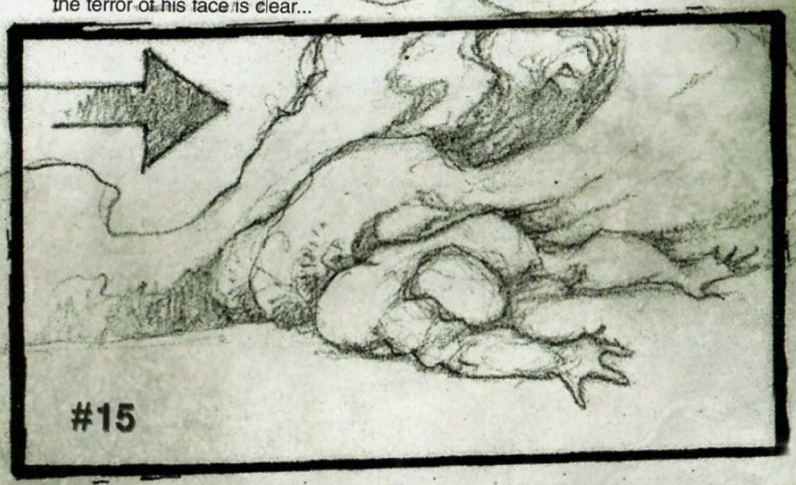
▲ ...until we realize it is the smoke monster looking down at Eko! A huge cloud of black smoke rises up...

▲ ...and this is not the stoic Mr. Eko that we watched face-off with the smoke monster in season two...

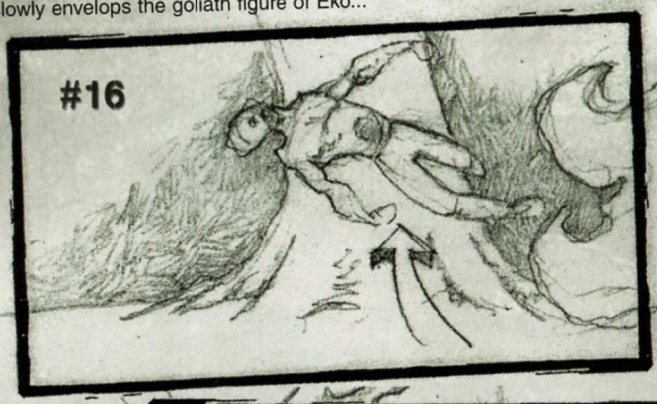
▲ ...this is a Mr. Eko who is has no intention of sticking around. He turns to run away...

◀ ...but it grabs him, engulfing the lower part of his body...

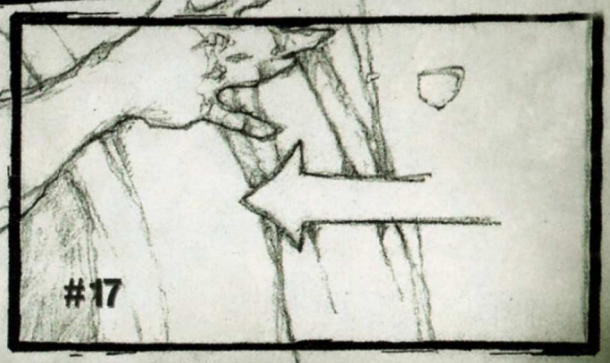
▲ As he smashes into the ground, the terror of his face is clear...



▲ It slowly envelops the goliath figure of Eko...



◀ ...effortlessly lifting him towards the treetops as though he was weightless...



▲ A series of quick cuts begins: Eko's hands struggle to find a grip on the tree...

▲ ...then his face is slammed against the trunk with brute force...

▲ Eko cries out as he falls from a great height towards the forest floor...

▲ ...as we see his huge form collide once more with yet another tree...

◀ The smoke monster flings the Tailie up into the air again...

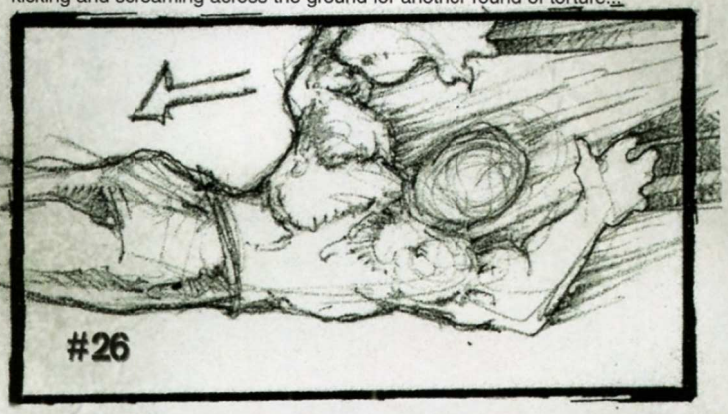
▼ ...as the camera tracks his flight path before he strikes bark once more...

◀ A cut shot of Eko's face indicates the pain this attack is causing...

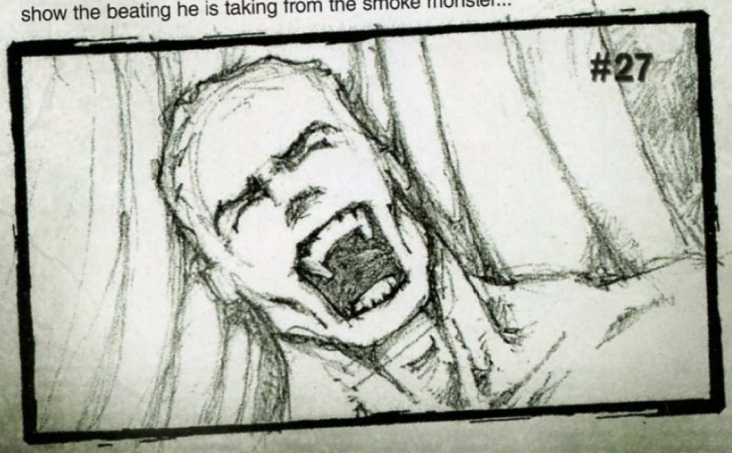
▼ ...as his body is wrapped around a tree again...

▼ Falling to the ground face-first, Eko fights to ignore the pain barrier...

▼ ...but before he has a chance to catch his breath, his is dragged kicking and screaming across the ground for another round of torture...



▼ We crash-cut to a close-up of Eko's face to explicitly show the beating he is taking from the smoke monster...



▲ Just as the audience (and Eko) think the attack is over, the camera swoops in...

◀ ...and just as we are about to become engulfed ourselves by the smoke monster...

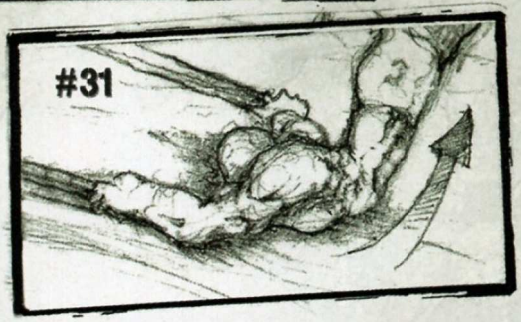
◀ ...to Eko's eye, and just as we witness one of *Lost*'s most frequently used shots...

▲ ...the camera snaps back to show Eko get whipped up high...

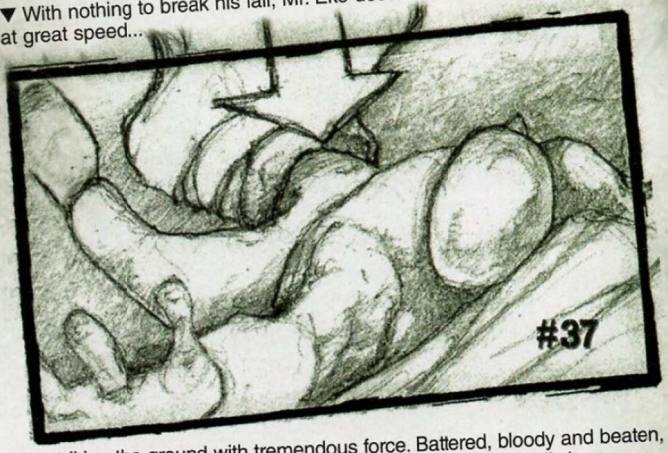
▼ ...the smoke monster appears to form a fist shape, grabbing at one of Eko's legs.

◀ Swirling like a tornado, the smoke monster writhes around in the air, leaving Eko to fall.

▶ Violently wrenched from the soil at great speed...

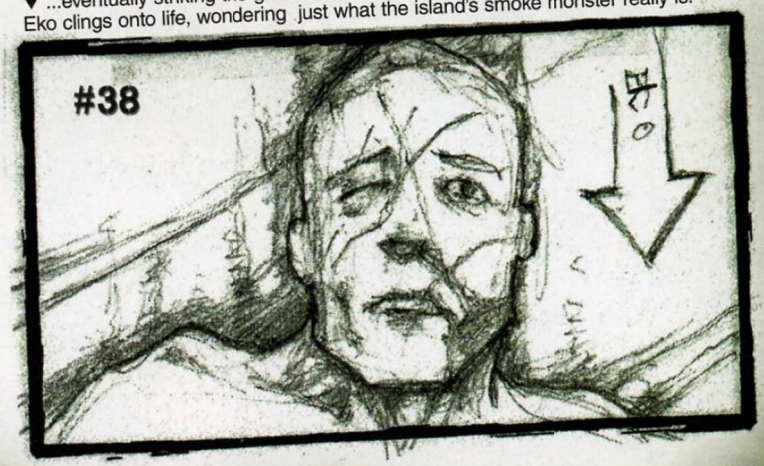


▼ With nothing to break his fall, Mr. Eko descends down, down, down, at great speed...

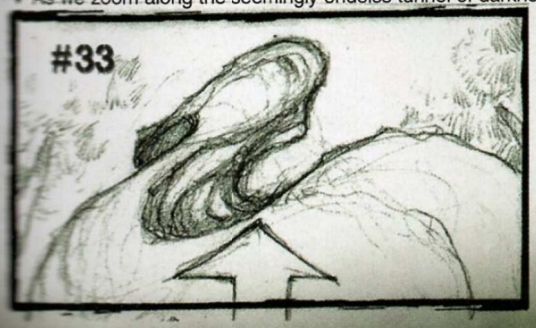


◀ ...we crane underneath this dark entity to see how collosal it really is...

▼ ...eventually striking the ground with tremendous force. Battered, bloody and beaten, Eko clings onto life, wondering just what the island's smoke monster really is.



▼ As we zoom along the seemingly endelss tunnel of darkness...



BY THE FIRE

« SEASON 5 FLASHBACK

REVOLUTION,

This By the Fire chat occurred during the hiatus between season five and six, and **L. SCOTT CALDWELL** and **SAM ANDERSON** wonderfully capture exactly why Rose and Bernard were loved so much by fans...

Words: Bryan Cairns

Viewers had been wondering where Bernard and Rose have been. What's been so endearing about this married couple?

Sam Anderson: Boy, what a great way to start! First off, what I'm discovering just from the people that I run into, and people stop me all the time, is that they feel they know us. Part of it is the race card was never played – this relationship is a little more like the real world. It's because both of them are strong, not afraid to bicker, and at the same time, really try to take care of each other. In the midst of all the chaos going on, there's always this profound love between them.

Looking back at season three, what was interesting is Rose and Bernard chose not to join Locke, who wanted to remain on the island. Why do you think they have such disdain for him?

L. Scott Caldwell: I was a little confused about that myself because that was one of her seminal relationships. I recall what they had in the script was Rose says something about not going with him because I just saw him knife a woman in the back. That's kind of what happened and was enough of a reason. Otherwise, I would think they certainly would have gone with Locke. Uttermost in my mind is if she leaves the island, she dies.

You play that side of Rose very well...

LSC: Well, I'm a trained Tony Award winning actress. They would take my awards away if I couldn't [*smiles*]. I think one of the reasons people responded to the character was because she had a spiritual centre. That's what I felt and some of the fan mail has reflected that. They appreciated Rose was so calm, centered, and strong in her faith.

When Jack got sick, Bernard basically chalked it up to bad luck and mocked to Rose that maybe they offended the gods. In your mind, did Bernard believe in the island's uncanny properties or was it all mumbo jumbo to him?

SA: He started out with it all being mumbo jumbo, but the interesting thing is he's still the guy who put them on the plane on their honeymoon because he wanted to take her to a healer. He would do anything to save her. By the end of our flashback episode, whether or not he completely believes in the island's powers, he certainly believes Rose believes it and she seems to be healthy.

We've been treated to various little nuggets about Bernard over the seasons. What were your thoughts on him knowing Morse code and how important it proved?

SA: I never really heard any reason why he knew, but he's a 'can do' guy for starters. Bernard is not going to sit around, bemoan his fate, and not do anything about it. He's a guy who will go too far out on the limb until it's too close to breaking in order to make something happen. I found it fascinating about his background and even noticed around the time in a flash-forward that when Jack goes back to the hospital, there's another doctor there who just happen to be named Nadler. It never went any further than that but there's someone there who could, or could not, be related. They seem pretty specific about these things though. Bernard does have a past though and it involves someone being able to shoot, and who knows Morse code? You put those things together and there's still a fascinating piece or two left unsaid.

That kind of fits in with Bernard pitching in for Jack's surgery...

SA: Exactly! I also felt that. I'm always happy when Bernard does more. I realize they have a lot of stories to tell. Essentially, I think we represent a lot of the heart that's on the island. It doesn't always mean we're necessarily involved in the plot all the time.

How was it filming the flaming arrow siege on the beach?

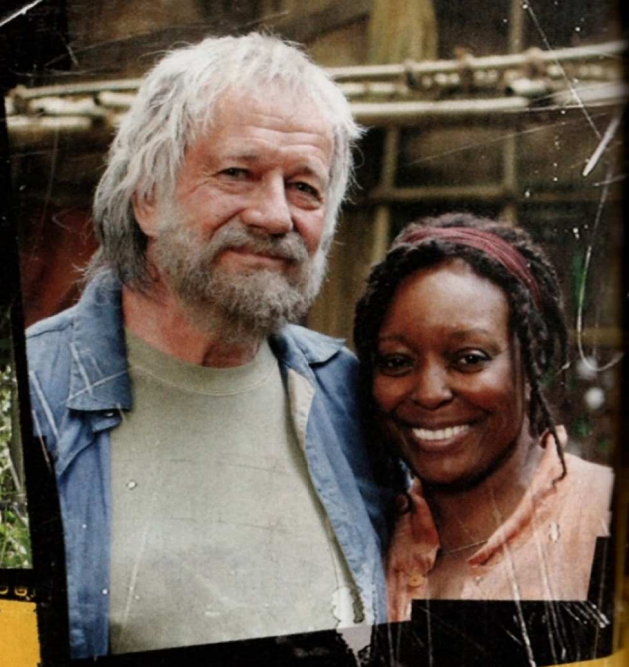
LSC: That was one of the longest nights I've ever experienced. It was very technical so there was a lot of repeating.

RESOLUTION

A COMFORTING PLACE

SAM ANDERSON explains why he think Bernard has been a go-to person for advice and support, whether it be for Jin, Hurley, or Kate...

"There's a lot of life lived there. Bernard is a wonderful gentle soul who has been around for many blocks. He's this voice of lived reason and the biggest time he may have shaken that off is when he found Rose, pushed her out of the snow, instantly fell in love, and started taking some bigger chances. In a crisis, I'd sure want him around."



I was just fascinated how they were handling the stunts because that was a real person and he was actually on fire. If he got too hot, they had to hose him down and start over again. I was fascinated by that.

SA: One of the wonderful things about doing this is it's always like going to camp. I feel like an eight-year-old packing my bags and going off to camp to play jungle. For this one, the guys who do these effects are so spectacular that you tend to forget you are playing. The arrows were just flying around and we had a ball with Frogurt. Sean Whalen is every bit as amusing as he is playing the character. It was so much fun doing those rehearsals and hanging out with the big group because a lot of times you really don't, especially now that the show has splintered with people in different time periods.

Between that assault and Bernard held at gunpoint by the Others, are you surprised your characters have survived this long?

LSC: I'm not surprised as the fans have wanted more from Rose and Bernard.

SA: Yeah, I am surprised. They have so many of these stories to tell so they could have killed us, but they might have had a major revolt on their hands. There's this emotional way people seem to respond to us. It's pretty incredible and gratifying.

Why were Rose and Bernard not excited to see Kate, Juliet, and Sawyer wash up on shore?

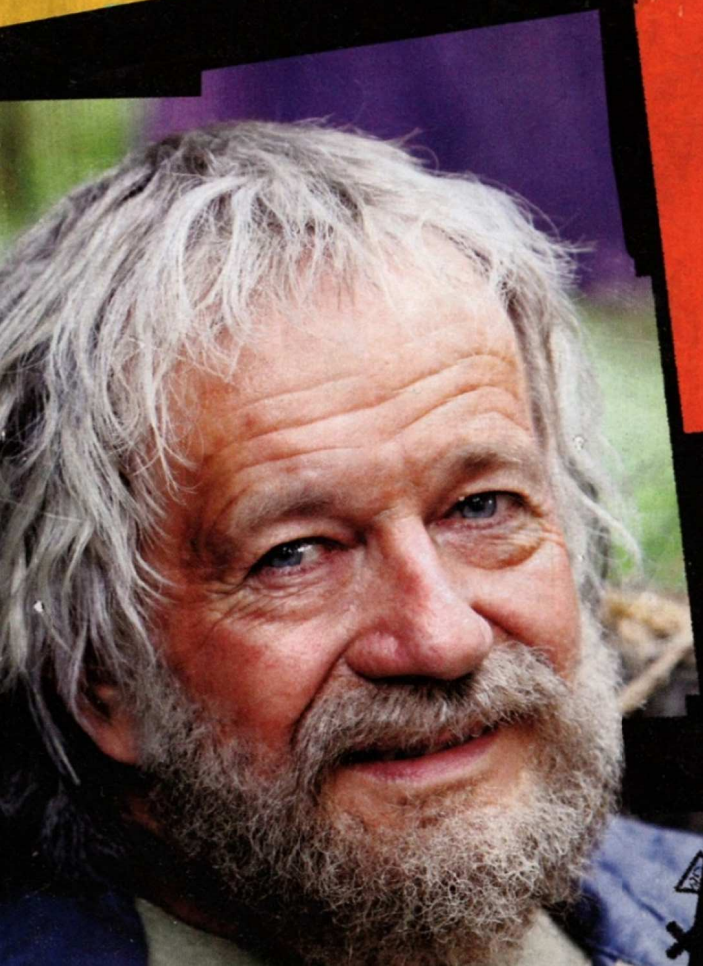
LSC: What they wrote was used as an out. When I read it, I felt like this was a nice way to get rid of Rose and Bernard without having to kill them. "We're not going with you. We're not going to play your game anymore. We're quite content living in the 1970s so just leave us alone." I think they wrote that scene so they have that option of not bringing the characters back and they don't have to answer any more questions.

SA: Rose and Bernard have gotten to this point where they've had it with these non-stop plans and schemes to do one thing or the other. The flaming arrows was probably the last straw and where they ended up on this little deserted stretch of the beach with the dog, they apparently started nesting. It's

SPIRITUALITY

L. SCOTT CALDWELL discusses Rose's place in the grand scheme of *Lost*...

"At the very beginning when I did the pilot, I was told one of the areas they were going to explore was Rose's spirituality, and that it would be something central to the story. It was almost as if she had a knowledge of things unfolding. It was a question of light versus dark and what that meant. In terms of me noting that Jack had an illness since Rose had one, anytime there is a scene with Jack, I'm always making an attempt to make a connection. He was the first person Rose connected with on the airplane. He's actually the one that breathed his breath into me and brought me back to life. I don't know if people remember, but I was dead and he resuscitated me. I believe they have a special connection if they wanted to use that. That's always uppermost in my mind when I'm playing a scene with him."



several years later when we run into everybody again so we represent those people who have just accepted what their life is. They built a little house, harvest their own food, take care of the dog, and they're together.

In some ways, it appeared Rose and Bernard were throwing in the towel...

LSC: I don't know if I would say they gave up as much as I would use the word resignation. They resigned to their fate, whatever that is. They are no longer trying to answer the question why; they are just trying to live in the moment. Without putting too big of a spin on this, they are in that gratitude stage. That's what Rose was really saying to Kate when she said "Why is it always about the fight? Every time we turn around, someone is trying to detonate or shoot something. Why not just be grateful for the fact we're still breathing and let God take care of the rest?" Although Rose was wise-cracking even then, underneath it, she was grateful to still be alive.

Bernard actually aged too!

SA: It was very funny because after I watched that episode, I went "Wait a minute! How come I'm the only one who ages?" It did make me laugh. It was such a splendid job by Steve LaPorte who is the island make-up master and I got tons of comments on it. *The L.A. Times* wrote in their review of the show that it was one of their favorite parts and that Rose and Bernard finally became who they were destined to be, which was the John and Yoko of the island. I was in hysterics for a couple of days.

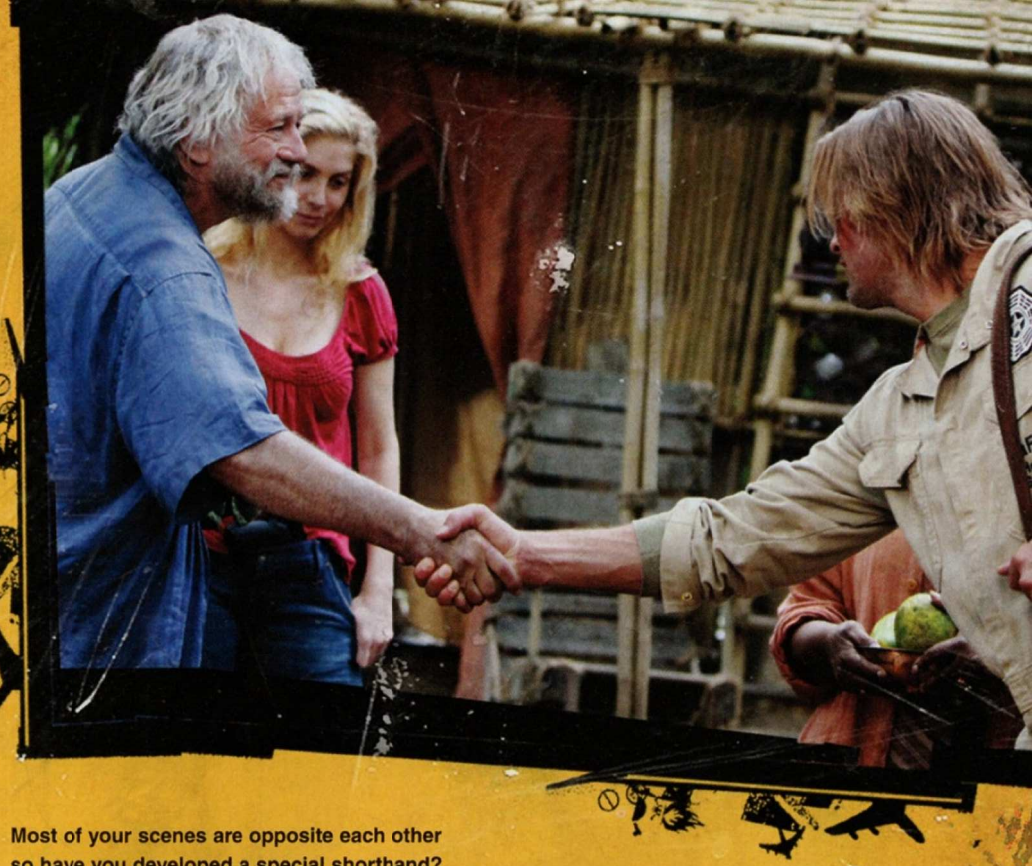
With *Lost* winding down, are you predicting a happy ending for Rose and Bernard?

LSC: Our happy ending is now. Looking too far into the future doesn't give us anything but an imagining of what could be. While you are doing that, you are missing the now. If they are going to bring the characters back, it would be nice if they don't have a happy ending. That would be pleasing to me that they had something that went all the way through because it's a love story which they never explored that much. To me, if one of the characters dies, the love lives. If Rose really does have cancer and it's terminal, they should complete the step. I'm not a person who likes a Pollyanna stand so it would be fabulous if it went through its natural course. I've personally had that experience so I know it's correct.

SA: Yeah, without question I am. You never know what they are going to do but whatever it is, live or die, as long as they are together, they are happy. You may not even see us again.

Are you surprised your screen wife hopes one of you dies?

SA: No. We're both very opinionated and that's one of the things that makes our relationship crackle which is really fun to play with. We don't always agree, but we sure love working together.



Most of your scenes are opposite each other so have you developed a special shorthand?

LSC: Yeah, there's a look and mostly a look at the sky [*laughs*]. We actually live fairly close to each other in the city and we run into each other a fair amount. I did a play a couple of weeks ago and I wasn't sure how they even knew about me. It turned out Sam had recommended me. We have gotten very chummy and like spending time together. He's a fabulous actor and at the base of what he does, he's a stage actor, as am I. We work pretty much the same way which is good.

SA: Let me put it to you this way: from day one when you look into that women's eyes, you know you better be present. She is so available in a scene and so strong that you know you are going to have to keep up with her, which is exactly how Bernard must feel. There's just a beautiful complicated depth of a lived life you absolutely cannot ignore. By virtue of that, it just makes you a better scene partner.

Have the two of you kept yourselves busy in-between *Lost* appearances?

LSC: Yeah, I'm not sure when it's coming out but I did *Like Dandelion Dust* last year. I'm not sure why it hasn't been released yet. I'm playing Regina King's mother on *Southland* so that's another show I'm recurring on. I'm the foster mother of a troublemaking kid on *The Secret Life of the American Teenager*. I'm just keeping busy and last fall, I was elected to the Screen Actor's Guild Board of Director's so lately it's been about trying to settle the contract problems.

SA: I did a wonderful new play called *The Bird and Mr. Banks* written by a Chicago playwright named Keith Huff that ran at The Road Theater for close to five months. And I just landed a major supporting role in Steven Soderbergh's new movie called *Moneyball* with Brad Pitt. It's the story of the Oakland A's and how they changed the way people went about hiring baseball players in 2002. Moneyball was a very popular book for baseball and business addicts. Brad is playing the manager of the team and I'm playing the owner.

DEAR DIARY

Post-series finale, L. SCOTT CALDWELL explains what Rose meant to her...

"I think more than anything it was that [Rose] was written in a way that totally supported who I needed to be in my personal life. Because she was a woman of faith and Scotty's faith was tested on a personal level [*Caldwell's husband died of cancer in 2005 – Ed*] so I was able to tap into what that character had. When they say the fans responded to her, I responded to her as well because it was so important for me to keep believing, stay in the now, and just have gratitude no matter how it looked.

"I am grateful for what is. The 'what is' of Rose and Bernard was so outstanding because they stayed intact. They started that way and that's the way they stayed. They weren't like those other pretenders to love and romance. It was the real deal from the beginning and it was something that resonated for audiences because that's what we want. We don't always want the kind of excitement that knocks you over and you can't get up. You want a comfort level to it and I think theirs was that kind of love story."

BITE THE BULLET

She had a turbulent enough time before she crashed on the island, but this was nothing compared to the trauma she faced in the forests. After accidentally causing Shannon's demise, her trigger-happy days were over when she realized she didn't have it in her to kill the nefarious Other formally known as Henry Gale. Let's rewind to 2005, just after the season two finale, when **MICHELLE RODRIGUEZ** talked exclusively about the trials and tribulations of Ana Lucia Cortez…

Words: Tara Bennett

When you initially spoke with Carlton and Damon about the character and the length of the arc, were there things they told you they wanted to have happen to Ana Lucia or did your character evolve organically?

Michelle Rodriguez: Yeah, they are definitely the evolutionary types so she just evolved.

How did you approach playing her when you didn't know what her real motivations were?

Being Ana Lucia was an interesting experience. She was so hardheaded and stuck in her ways. She's very calculating and she's thrust into a realm of complete ambiguity and there is nothing but utter mystery. She's lost [*laughs*]!

To me, she was the epitome of being lost – take someone like her, throw her into the jungle in the middle of nowhere out of a plane [crash], and now all this chaos has occurred to her. It was interesting because in the beginning I didn't know where they were going with it. I thought it was going to be all about the mother and the daughter and the misunderstood relationship between the two and their lack of communication, I thought that's what it was going to be about as far as her back-story, but she killed someone! Whoa, they threw a curveball with that one!

When you expect a character to go one way and you get something different in the script, is that hard to play and adjust to?

No, that's what life is about. If anything is inevitable, it's change. At the end of the day, yeah, Ana Lucia embodied that for sure. It was interesting, all the emotional curveballs that [the writers] were throwing at me, and the little amount of time I had to execute them was a learning experience and I wouldn't trade that for anything. It taught me to be on my toes.

Was working on *Lost* particularly challenging for you?

Oh yeah! When I get a Hollywood script to do a film, I am preparing for it as soon as I come aboard. I have about a month and a half to prepare through most of pre-production before we start shooting. It's incredibly rare for me to be in the situation that I put myself in doing a TV show, where you don't really have that time. It was actually great because now I have a really great innate ability to respond to spontaneous situations.

Did you feel the environment of actors on the show drew more out of you as an actor?

Yeah, are you kidding me? The majority of the actors like Harold [Perrineau] and Adewale [Akinnuoye-Agbaje] and Terry [O'Quinn] and Josh [Holloway] – who really helped me out a lot too from his experience from the year prior working on the show – everybody was so helpful with little hints at what I should do. Daniel [Dae Kim], was especially there all the time, helping me out saying, "Look, I know it's tough. Things change everyday and that's how it's going to be. Just get used to it." When I got here it was like a whirlwind. I didn't expect that. I'm used to working on films where usually they save the hardest [scene] for last. Here, it's like, one day it rains and the next thing you know you are doing the hardest scene and it's like, "Ah!" You're caught off guard all the time. It was always a surprise with a flurry of punches.

How much notice did they give you that Ana Lucia was going to get killed?

Two weeks before we shot it. It was hard keeping it from everyone… that was the hardest part. The rest of the cast were talking about what they were doing next season and stuff and I'm like, "Uhm… what do I say because I'm not going to be here [*laughs*]."

Do you think Ana Lucia was redeemed?

For sure, there was redemption. I think the epitome of Ana Lucia's mentality is at that one pinnacle moment when she decides not to shoot [Henry Gale] and she is sitting there frustrated by her decision. I think that, at that point, it is pretty evident that she has made a very powerful realization that I think the majority of governments around the world should make when it comes down to this predicament of deciding whether or not to kill somebody. You are not worthy of deciding who lives and who dies. That is a powerful decision to make, and I think through the entire run of Ana Lucia's character being on the show she took it for granted. It was something that she worked off of anger and righteousness, and righteousness is brutal. When you feel you are righteous and right… it's this, "Who the hell are you to play God?" That was that moment for her – it was her asking herself, "Who the hell am I? I am not God." That's what I was feeling and what I was playing off when I tried to interpret that moment.

You are in such a small realm on that island and everybody on that island, believe it or not, is just a symbol. They are all portraying a symbol. I think that Ana Lucia is the symbol of government and there's the fall of that. If people read deeply into it and stop looking for blatant symbols, step back and look at the macrocosm of everything, it's so cool.

What did you learn personally and also professionally working on *Lost* for the year?

Millions of things! Being in Hawaii, I opened up my heart to spirituality and being open to the understanding that I don't belong in the city anymore – that realization was massive. I grew up in a concrete jungle. Yeah, my family is from Puerto Rico, but if you go there it's so Americanized. So I realized I don't belong in the city. I just love nature. It made me realize a lot of things about myself and how my instincts guide me.

The other thing was that I was in dire need of some sort of regiment. My life is so sporadic. I love to live by the rule of the gypsies. I travel and I'm a wanderer, but I feel that even within that infrastructure you need some sort of stability or limitation. Just being on the show everyday and having to be prepared – getting to work at six in the morning and having to rely on myself for all those responsible decisions. It was something new for me. I always live life like a kid – and that's my motto, never lose your youth – but that doesn't mean you have to be irresponsible. So I learned a lot of cool stuff.

What are your plans now?

I realized some amazing stuff like life is too short to do things you don't want to do. I realized my happiness is found in following my heart. I need some alternative other than Hollywood and television to make money. I work in a form of communication that is massive and I make sure that all my decisions are made because I want to do them not because I have to. Every day should be one step forward. I'm also getting my skydiving license! I'm starting a clothing line and I'm working on a project with Stan Lee called *Tigress*. He's one of the gods of mythology.

"All the emotional curveballs that [the writers] were throwing at me, and the little amount of time I had to execute them was a learning experience and I wouldn't trade that for anything. It taught me to be on my toes."

FALLING FROM GRACE

She played the misunderstood Shannon, who met her untimely demise at the hands of gun-totting cop, Ana Lucia. At the end of season two, we caught up with the lovely **MAGGIE GRACE** to discuss the cold, harsh realities of the island...

Words: Tara Bennett

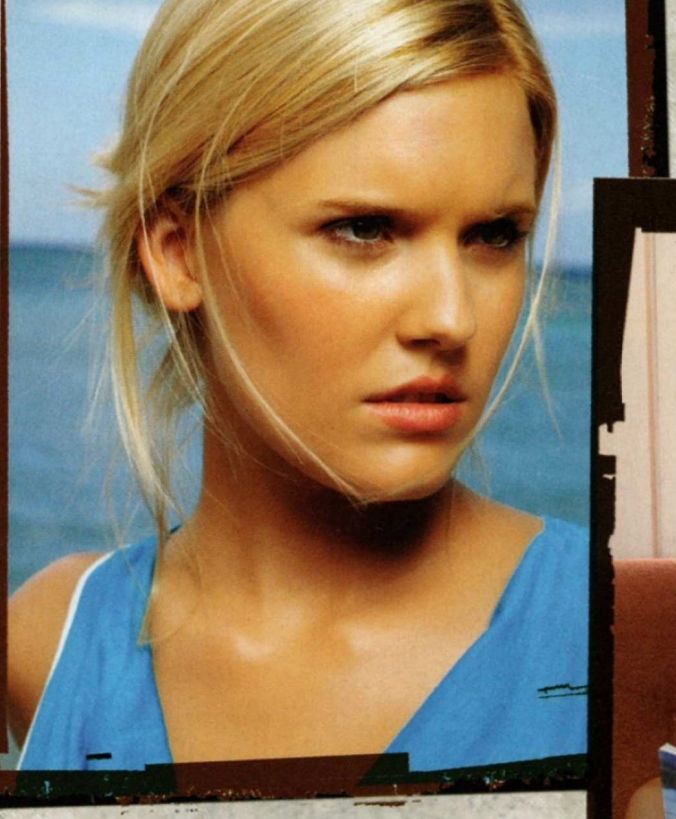
For all the great mysteries of the *Lost* island (i.e. the smoke monster, polar bears and the Others), there are just as many subtle enigmas simmering and shaping the unfolding events of the story. For instance, just look at the diverse mix of survivors alone, which includes a doctor and a felon, the scoundrel and a lottery winner, even an ex-Republican Iraqi Guard and a spoiled brat with a huge chip on her shoulder. How they connect in their new environment is the core of what makes *Lost* so compelling, with the unexpected connections and alliances between supposed equals or opposites making the drama so profound. Of all the relationships on the show, one of the least expected is that of the romantic connection between the soulful Iraqi, Sayid, and the petulant young woman, Shannon.

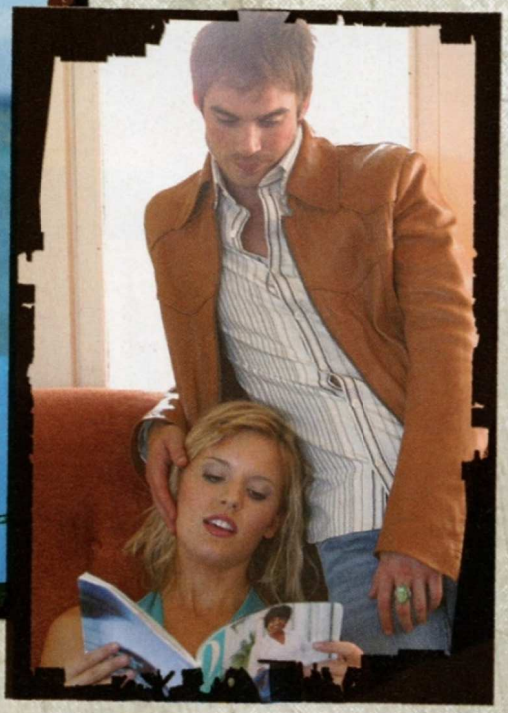
While on the surface, this passionate match may have always seemed at odds with the character's true natures, the island and the *Lost* producers know that transforming the expected into the unexpected is always the path to truth and revelation. The same applies to the actors playing the lovers, veteran British actor and Emmy nominee Naveen Andrews, and the American newcomer, Maggie Grace. With a 14-year age difference, and completely different personal and professional backgrounds, the actors are seemingly as opposite as their characters. But in reality, like their onscreen counterparts, they are truly kindred spirits on other levels – such as how they approach their craft, the challenges of shooting the show, and their mutual respect for one another as friends and colleagues.

Sayid and Shannon's slow evolution from friends to lovers over thelast year ended with a brutal climax in the episode *Abandoned*, which hailed the death of Shannon and their newly consummated relationship. Maggie Grace talked to *Lost Magazine* about working together on the series, the repercussions of Shannon's demise and how the show has changed her forever...

For Maggie Grace, getting the role of Shannon Rutherford was an important step in her career.

"The choices are made on what's best for the show. I think we've all had the rug pulled out from under us quite a few times, but there's no resentment there. We all understand the situation..."





"When I first read for Shannon, there were the basic bones of the character." In other words, Shannon's angry disposition and disdain for her brother Boone (Ian Somerhalder) and the rest of the crash survivors. The character immediately became a lightning rod for audience dislike, which was perfect for Grace.

"I embraced that controversial aspect of her and it was really fun. I had played sweet, innocent, naïve girl-next-doors for five years, so it was a nice change to play a character with more layers. I'm glad that not every character was sympathetic at first on *Lost*. They are on an island, so you have to build some conflict and have your characters serve the show as much as possible. If that means, perhaps starting out a bit more two-dimensional and with a few more unsympathetic qualities at first, so be it," she says candidly.

Yet the actress admits, one of the greatest challenges of *Lost* is coming to terms with never knowing the full history about her character. "I've taken a huge stab at creating a back-story and trying to have that inform my work as much as possible, but, at the end of the day, I just have to hope I'm not off-base," says Grace.

"Sometimes in light of thigs you discover later you learn there might be ways of doing it a bit differently. Even though it's an additional challenge, I like to do as much research as possible, building as specific a history as possible. I usually fill notebooks with work, but it's difficult to be terribly sure of yourself here, so you have to jump and hope the net is there for you. It's a different way of working, but I appreciate that and I have a lot of trust in Damon and Carlton in seeing this through.

"Again, the choices are made on what's best for the show. What's best is keeping that aloof quality and to keep it open. They do change plans sometimes and storylines and have these amazing revelatory ideas and so they'll add and change things. I think we've all had the rug pulled out from under us quite a few times, but there's no resentment there. We all understand the situation."

Reflecting on the first season, Grace says in lieu of not getting her own flashback episode, she ranks the revelation of her sleeping with her stepbrother Boone in his episode as a huge moment for her character. "I knew there was more to the story andI kind of suspected it earlier just based on a couple things in the writing and a couple strange comments from Damon that made me go, 'Wait a minute!'" she laughs. "It was an interesting way to go. It was fun and I was really happy they made her have qualities like that. It's all about her surviving, both on the island and in the world before the crash. She did what was necessary and it was great to see more of her in that way and less surface bickering. There was a lot more to it than just slamming Boone, but that was fun too!"

One of those permutations included the romance between Sayid and Shannon. While her arc may have been less ornate compared to some other characters, Shannon really began to blossom in her growing relationship with Sayid. Although, at first, many believed that Shannon was just playing with Sayid, Grace says she never questioned it was real for her character. "I certainly felt that was a very truthful relationship and there was real vulnerability there. I didn't think that was another one of her manipulations. I was really happy to see more of her character come out in that relationship. Plus, I get to work with Naveen because of it," she says.

"There were a couple of scenes where she gradually began to trust Sayid more and she comes to realize that who she is isn't sufficient. It's sort of a rebirth, which is a theme for our show – the idea and the opportunity to begin anew, because the island is the great leveler. It's just a lot more literal on our show."

Returning for season two, the actress admits that the immense media attention and Emmy wins have changed the dynamic on the show and in her

LOST TOGETHER

MAGGIE GRACE on how she felt when the large cast was assembled...

"It was so nerve-wracking meeting everyone. A lot was riding on that because you don't know how long the experience will go on. Everyone exceeded my highest hopes. It's amazing how closely we've bonded. My closest friends are on this show and they will remain after *Lost*. We are so different and at different stages in our lives. I turned 21 on this show and I'm in a different place in my life than most cast members, but it was amazing how much common ground we did find. How many sunrises I've watched with these people and how many debates we've had! I couldn't ask for a better group. I've never been part of something like this before – such camaraderie in a group. It's been beautiful."

LOCKE & LOAD

MAGGIE GRACE on why John Locke rocks her world...

"Oh, Locke. I love the way Terry approaches him and it's really amazing to watch. He's an incredibly, exquisitely experienced actor and it's really cool what he's done with Locke. There's so many surprising elements to him that no one saw coming, from the moment we realized he was in a wheelchair before the crash, to when his father said he's not wanted and how that hit him. It's been a pleasure to watch."

own life. "To be honest, a lot changed. I don't think it's productive to view it as positive or negative. Really, it's just inevitable," Grace offers. "It's honestly a wonderful situation. I think the writers are a great group and we still look forward to what we are getting from them each week. We are all very invested in what we are doing."

Fortunately, the actress says the work for season two has been just as engaging and rewarding especially with the deepening of their characters' relationship. "[Naveen Andrews and I] work very well together, at least from my point of view," Grace smiles. "It was great to have someone that wants to rehearse. He's so open to work off of and is so giving. It's important to trust someone like that especially with the things we have been doing recently emotionally, it's a really beautiful thing to look in someone's eyes and feel safe and he's been there for me. I think it's made me a better actor in so many ways. It's been a real gift."

Sadly, Shannon's journey follows that of her doomed brother and his demise in season one. While audiences may have been shocked at her violent death at the hands of tail-section survivor Ana Lucia (Michele Rodriguez), Grace says she knew her end was coming.

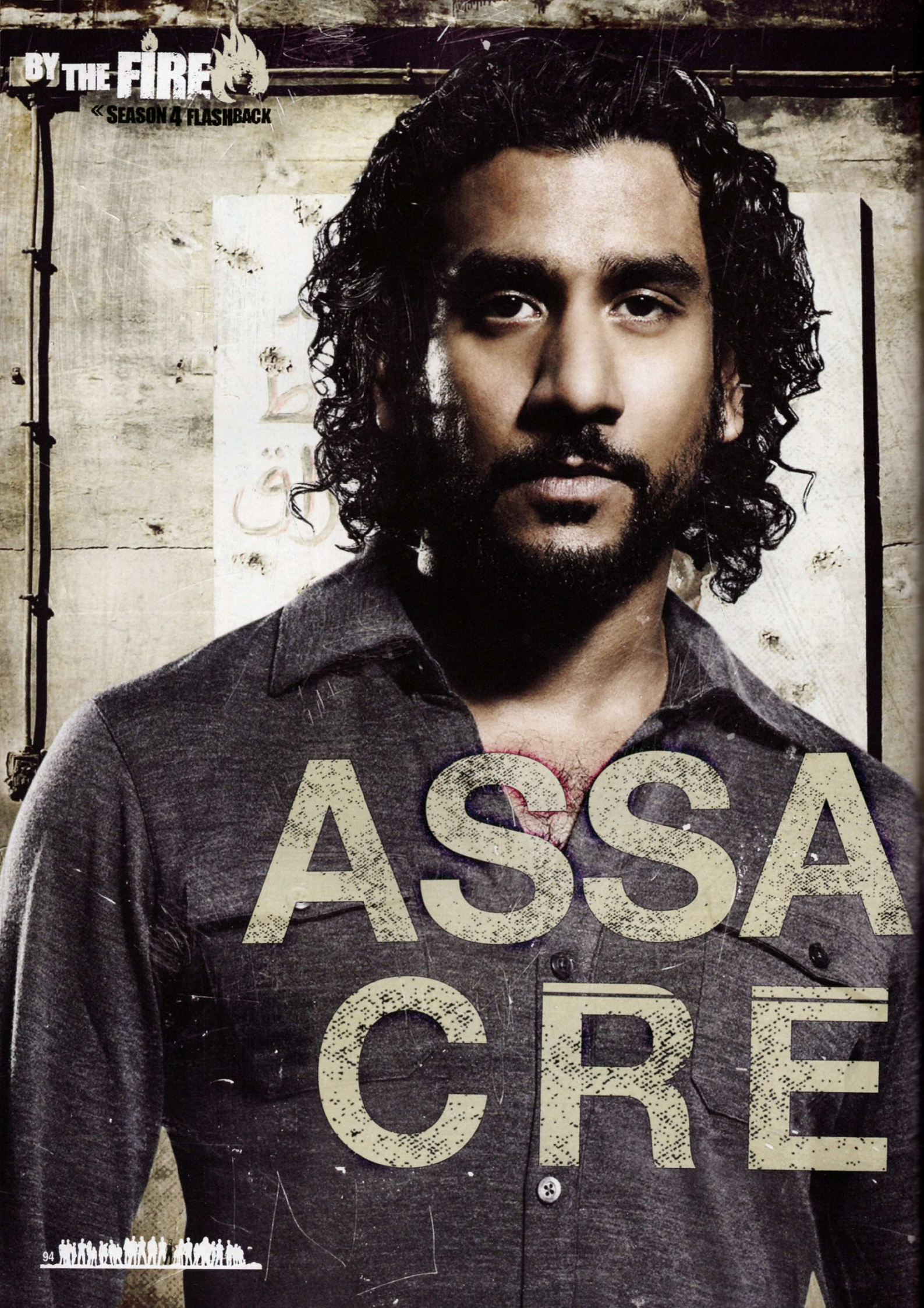
"I'm not terribly conflicted about it," she says candidly. "Overall, I knew what was going to happen. I knew for quite some time and it wasn't a shock to get the script. They are much more sensitive and wonderful than that. They are respectful of the fact that we have lives [in Hawaii] and some people have kids in school. They try to do it in the best way possible, but it's something we have been aware of from day one. So when you get the call, it's not a shock like you might get on another show. I think it was sort of obvious in the writing in how they didn't really develop the character [a lot]. I think that indicated where they were heading, so it's not something I was completely taken aback by, even if I thought it might happen later. If it's going to be unexpected, it's more beautiful that way. Even if I had the shorter straw of the bunch, as far as time, it's still an amazing bunch of straws."

Grace says the knowledge of her death was tempered with the fact that she finally got a back story episode that revealed why Shannon has become so bitter about her family and life in general.It was a huge window into her character's soul and a gratifying answer to why her character was so troubled. "The only value in my coming back for a second season was if we developed the character. There was no point offing some sacrificial lamb. You have to care about the character to give the situation any impact at all. What's important about ending this character is how it can help the show. It needs to provoke as much as possible to give other characters a chance to develop their relationshipa little more. I think there were some really beautiful moments in the script. I was certainly helped by great writing."

"Personally, I've grown up a lot on the show. I've learned so much and I don't mean just as far as the work. It's helped me out a lot..."

Remembering her last day on the set, Grace is upbeat and actually grateful, despite the sadness of the event. "My last day I thought would be bittersweet, but it ended up being really fun. It was like graduation where everyone signs your yearbook. I have so many pictures from that day with the crew and certain people that I've really come to know and love. We have a truly exceptional crew. There are long hours and the lack of sleep is unbelievable. Sometimes we have three units running at the same time and they work so hard and the actors tend to get most of the credit because we are the front men, but they work their butts off!"

While the actress says she will miss working on the show, she is appreciative of what the show has given her so far and what it will continue to give her long into the future. Grace closes with conviction, "Personally and professionally, it's been amazing. I've never been a part of something like this on so many levels or something so successful. On a professional level, it's opened so many doors for all of us. Personally, I've grown up a lot on the show. I've learned so much and I don't mean just as far as the work. It's helped me out a lot."



ASSA CRE

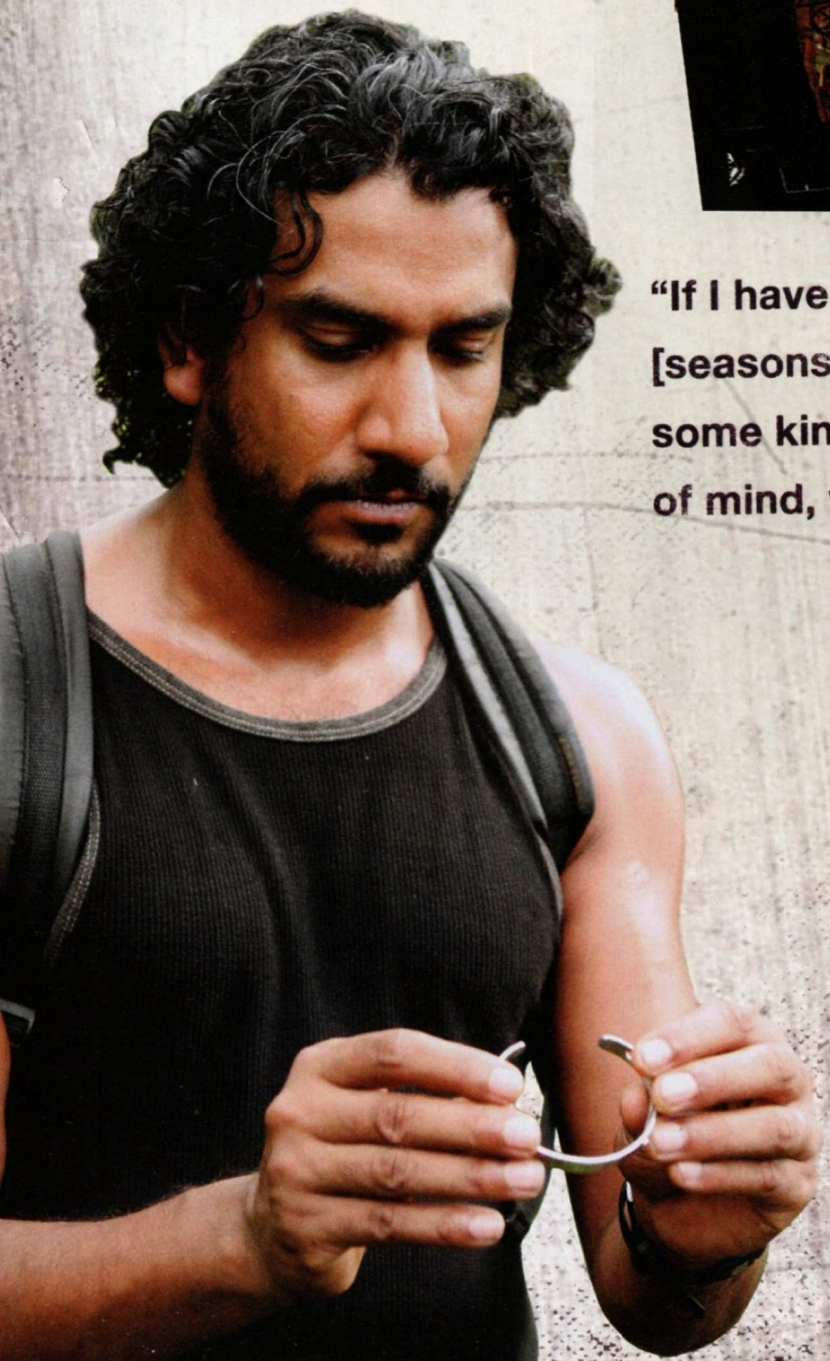
Cold-blooded killer… cursed romantic… all-action hero... Since Sayid Jarrah survived the plane crash onto *that* island, he has been all three, but ultimately, in the afterlife, he found peace and true love. From a By the Fire chat conducted after the season four finale, **NAVEEN ANDREWS** pondered what the penultimate year would bring Sayid...

Words: Paul Terry

SSIN'S ED

What are your memories of Sayid's action-packed season four finale scenes?
Naveen Andrews: A bit of a blur to be honest [*laughs*]! We had three units shooting at the same time. It was insane, and it also seemed like they were adding things every day. I don't think I'm exaggerating – they added new things until we had an 80-page script when it was meant to be one episode. So it was pretty crazy, yeah! It was like, "Next week, you're having this massive fight with Kevin," who played Keamy, and there was no time to rehearse it. He could rehearse it the week before, but because I was shooting at the same time I just had to turn up that day and do it.

How did they break down a fight as complicated as that?
Mercifully, it's in pieces, but then you get into it and adrenaline takes over, and then you get really mashed up for the next few days [*smiles*]!



"If I have any wish for the character over [seasons] five and six, it's that he comes to some kind of spiritual resolution - some peace of mind, which seems as if it's eluded him..."

What was your family's reaction to the island disappearing / moving?
I don't mean to disappoint you, but my son doesn't watch the show. He was really into it when he was 12, and he was there when we shot the pilot, but now he's become a *teenager* he's become quite blasé about it – you know, it's like, he doesn't want to be *that* impressed if you know what I mean!

So Sayid's gone to collect Hurley from the mental institution – how do you think he's going to react if he's reunited with the rest of the Oceanic Six, and sees the body of John Locke?
The body of Locke... Hmmm... well, we're all still talking about it! We [the cast] haven't had the chance to have a discussion about it, like, "What about the body of Locke in that coffin! What's gonna happen?" But they can do anything with this show can't they? You could get killed off and then come back in a flashback.

SAYID JARRAH

Sayid had varying degrees of successful love interests on the show – what do you think of the past four seasons and the different romances that he's had?
Well, it's a bit like Juliette Binoche in *The English Patient* isn't it? Everyone he comes into contact with ends up dead. Sleeps with somebody… then they're dead! So, for *their* sakes, I hope it doesn't happen again! Maybe it makes him incredibly shallow, who knows?

There was the Nadia resolution where he finds his true love, but then she's killed. How do you think that will affect Sayid going into season five?
Well there was conflict even there. Because when he was reunited with her, he hadn't been faithful on the island had he? You haven't forgotten about Maggie [Grace] already have you [*laughs*]?

No way, of course not!
Good, good. Remember her. Remember Maggie. So, even that's conflicted and slightly complex. It's never clear-cut with Sayid.

You were involved very significantly with the island plotline and also the Oceanic Six story in the flash-forwards. Firstly, what was it like being involved with that future saga?
To be able to play a character that's shifted so much. To have gone through some awful kind of change where it seemed like his soul was dead – there was something dead, I thought, about Sayid in the flash-forwards, and then, having to zip back to, I guess, as it were, 'present time' and play him on the island where he still has some kind of hope. It's a challenge, it's good.

It was a much darker season – do you like the mythology stuff?
Yeah, but I just hope that by the time we finish up in season six that they draw all these threads together and make some kind of cohesive whole that the audience finds satisfying, as well as the actors, because we want it to make some kind of sense, too.

What did you think of the freighter stuff?
It's great just to get off the island, instead of standing there in the jungle – even if it's on a ship half-way out to sea, it's still good. Also, to be pushing the plot forward, to be "at the helm," as it were, that's always good.

For season five – what would you like the audience reaction to Sayid to be?
I can't think of anything specific, but if I have any wish for the character over [seasons] five and six, it's that he comes to some kind of spiritual resolution – some peace of mind, which seems as if it's eluded him through the whole show. He's always screwed up – it would be nice to see him happy for a change [*laughs*]!

Alliances have shifted – and Sayid is seen as a heroic character these days – so who would you like to see him team up with?
Well, at the moment he's working for Ben. The thing with Ben is, it's not Ben who's important – I think he's like a trigger really – it's this deal Sayid does with the devil because he wants an outlet for his grief. I don't know how that's gonna resolve. It looks like Yunjin's character [Sun] is in a similar sort of area to Sayid. Maybe they've got something planned with that, who knows?

Finally, an essential question (from the female fans) – do you prefer the sleek, straight-haired, groomed Sayid in Berlin, or the rough-and-ready island Sayid?
It takes a long time to straighten, I can tell you [*laughs*]! So the messed up, ready-to-go Sayid: the 15-minute Sayid – less time with the straighteners, the better.

INTERROGATE

The above scene was Sayid and Nadia's season four renuion, but do you remember this interrogation from *Solitary*?

Sayid: "Noor Abed-Jazeem, I'm going to ask you some questions. If you refuse to cooperate I'm going to hurt you. You understand?"
Nadia: "Nobody calls me Noor, Sayid. You of all people should know that. What? You don't remember me? Am I so different from the little girl in the school yard who used to push you in the mud?"

Andrea Gabriel's

Dear Diary

"It was very exciting and interesting too because I didn't know what was happening in the flash-sideways..."

"To me, *Lost* will always mean *Solitary*. Before anybody had an idea what this show was I got that part and I flew out [to Hawaii]. It was very last minute. All of a sudden I was working with Naveen Andrews who I really only knew from *Kama Sutra*. Regardless of that, he was very unassuming and very nurturing and generous. It was easy. It was also one of my first big jobs out here that I had ever done. I was just learning and just the way the crew welcomed me, I was so happy to be called back and to actually delve into this relationship. Of course I am happy Nadia saw him at the airport, and I was sad when she died. So it was very exciting and interesting too because I didn't know what was happening in the flash-sideways, so I had to make up what did and didn't happen along with the first story.

"My whole theory was that, time-wise, I hadn't been arrested or been involved with the insurgent group. I was already hooking up with the brother, so Sayid represented everything that Nadia didn't do. She was tame Nadia and frustrated. The rebel Nadia never got to express herself so there was a lot of frustration and Sayid was everything she didn't get to express."

Special thanks to Andrea Gabriel who was talking with Paul Terry & Tara Bennett

Sean Whalen's

Dear Diary

"It was time to shoot and Jeremy put on the white shirt and the little black tie and it dawned on me, 'That's not Jeremy... that's Daniel Faraday... and I'm in the show now!'"

"*Lost* writers/executive producers Eddy Kitsis and Adam Horowitz and I met years ago on a mutual friend's show. It was the 2004 election and we were in Canada shooting. There were all high school kids in the show so we were the only guys the same age, so we hung out and were talking. It's how we became friends. A few years later, that mutual friend called me and said, 'Eddy and Adam might want you for *Lost*.' I was putting up Halloween decorations and was like, 'What?!' I think one of my favorite moments was that I knew Jeremy Davies from *Twister*. When I came to the set we were catching up and having a great time. We then went to walk down by the beach. So I had just seen the episode where the island disappeared after a big white light, so we were sitting on the dock talking. But then it was time to shoot and Jeremy put on the white shirt and the little black tie and it dawned on me, 'That's not Jeremy... that's Daniel Faraday... and I'm in the show now!' Instantly I was seeing him in the boat and he's the character. It was a surreal moment."

Special thanks to Sean Whalen who was talking with Paul Terry & Tara Bennett

How would an island-based TV show celebrate hitting the 100-episode mark? With an island-based cake of course! **ACE OF CAKES** created an unforgettable icing episode of detail, sponge, and Dharma beer cans…

Compiled by Paul Terry

HAPPY 100TH EPISODE

HEADSHOT

DANIEL DAE KIM meets his icing alter ego...

Daniel Dae Kim has faced many challenges on *Lost*, but none more bizarre than battling a cake decoration version of Jin...

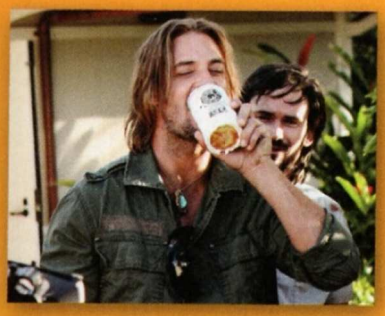
...in one swift motion, not only is Mini-Jin decapitated, he's torn in two...

...but the actor decides that, 'What the heck – it's all part of celebrating the 100th episode. And when icing tastes this good, why not!'

SWEET BEER

JOSH HOLLOWAY spies a Dharma beer can on the cake...

In true Sawyer style, Josh Holloway moves in for the sweet, sweet Dharma beer refreshment...



...it's good, but this is no bitter-tasting beer: *Ace of Cakes* have pulled off the impossible...

...the edible, icing and sponge Dharma beer can! And Josh Holloway more than approves...

Middle column, top to bottom: Elizabeth Mitchell (Juliet), Jorge Garcia (Hurley) and Jeremy Davies (Daniel Faraday) meet their frosted counterparts.

THE ALL-SEEING AYE

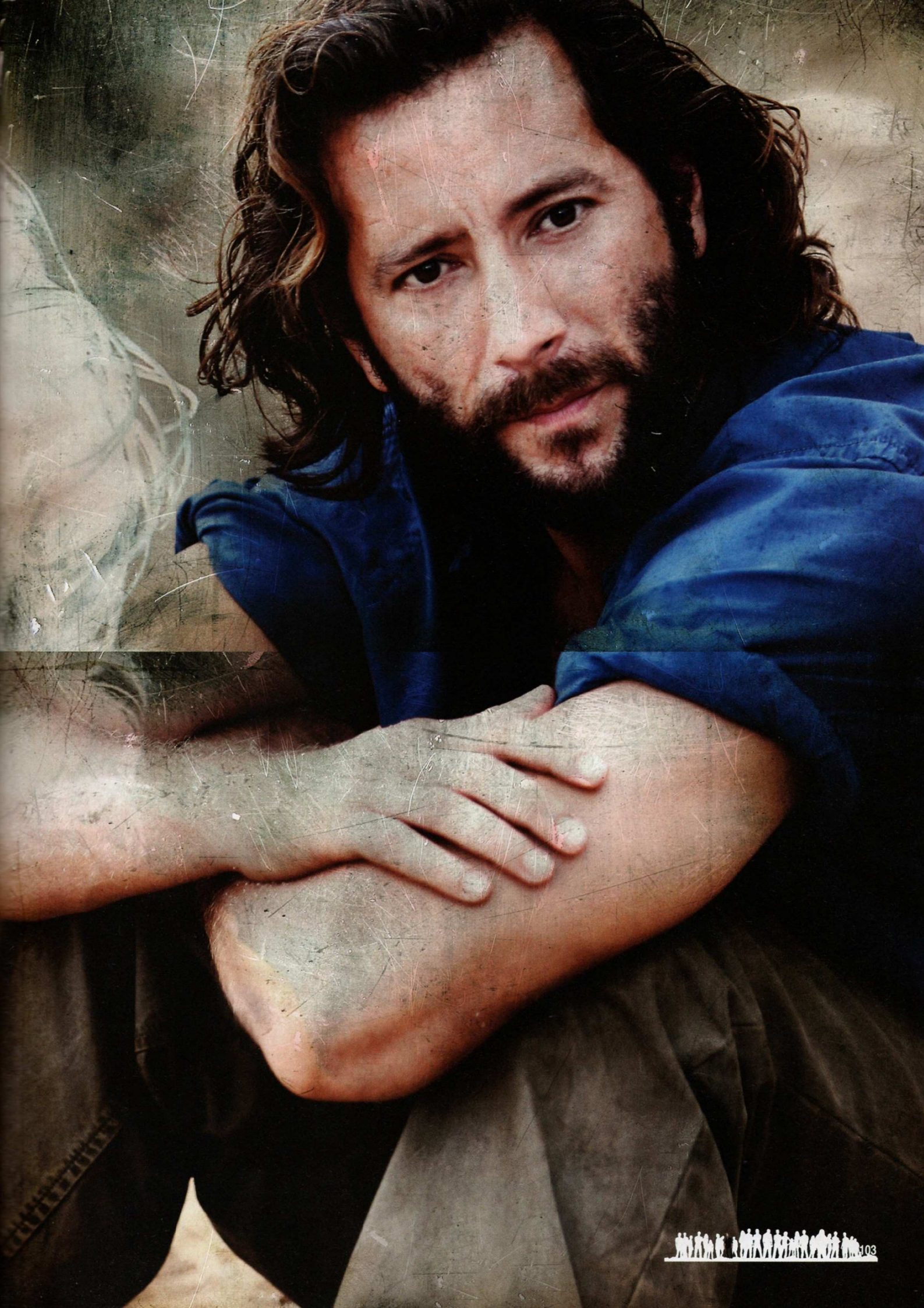
We all know how special and important Desmond David Hume' turned out to be, but just before the fourth season began – when this interview occurred – he was still very much shrouded in mystery. Let's go back to when **HENRY IAN CUSICK** spoke exclusively about working in the water, Charlie's final moments, and make sure you check out what his premonitions were for how *Lost* would handle Desmond and Penny…

Words: Bryan Cairns

So far you've had more than your fair share of working in the water – you've been on a boat in the rain, dove into the sea to save Claire, and had to swim deep down to get to the Looking Glass station. Are you sick of getting wet yet?
Henry Ian Cusick: No! Doing that water stuff has actually inspired me to take my scuba diving test. The show is going to arrange for me to be scuba certified. I realized I should do that now in case there is going to be more underwater stuff. I should get better at it, more comfortable with the water, and embrace it. I enjoy surfing and swimming so now I am working with this guy Victor for my scuba training.

When you swam downwards in the season three finale, was that all shot in a pool?
Actually, most of it was in the sea. That diving down was in the sea, but the coming up was in a set.

When Desmond, Hurley, Charlie, and Jin encounter Naomi and Mikhail, it is Desmond who takes charge and ultimately makes the decisions. Do you see him potentially emerging as a leader for season four?
That I don't know. There are a lot of strong characters, and at some stage all of them rise to the challenge. That



"There are a lot of heroes on this island."

was a point on the show where Desmond had a lot to lose, so he just rose to the challenge. There are a lot of heroes on this island.

Between all the premonitions, do you think that Desmond ever questions his sanity?
I question Desmond's sanity! OK, it is television, but anyone having those premonitions or having been through what Desmond has – it's not that he's insane, but he's had a lot of time to think about his mental state. It's probably a little bit shaky, but then again, everyone in his position would be doubting their mental well being. Plus, on an island like this, emotions will always run high.

Some characters on the show have called Desmond a coward and have stated he is unworthy of Penny. Do you think the island brought out the best in him?
Possibly, or maybe he's trying to make up for his past. At the same time, although he has been called a coward, we still haven't found out why people call him that. He's been referred to as a coward a few times for things I would question whether they really are cowardice. Maybe this term isn't being applied in the right way. I am looking forward to seeing what makes people call him that, so far, it hasn't been justified yet. I hope that will be answered.

Let's talk about Charlie's fate. Did you have to wait for that script to confirm what was going to happen to him in the end?
I knew ahead of time. Dominic told me the day after he found out that he was definitely leaving.

Since it was basically you and Dominic in those last scenes, what was the atmosphere like on set?
Dominic was very focused on what he was doing. Usually, working with Dominic in the past, such as on *Catch-22* with Jorge Garcia, and Daniel Dae Kim, they were very chatty. Dominic has this amazing ability to talk right up to, "Rolling, speed, and action!" He will be chatting with Jorge and Dan about where the best hamburger is, right until the call for action and then he goes straight into it. But for this scene, he was more focused. Then again, he didn't have anyone to talk about hamburgers with! I don't tend to chat very much on set; I like to stay quiet and focus.

What elements of the season three finale really caught you off guard?
Naomi getting stabbed was a bit of a shocker – I am surprised that happened so quickly. I thought she was going to hang around and have more information to give. I went along with it all, and I really enjoyed the writing for

"I question Desmond's sanity!"

"NOT PENNY'S BOAT..."

We've seen glimpses of Desmond and Penny's relationship in all three of Desmond's flashbacks. HENRY IAN CUSICK discusses the importance of their relationship...

"It was great the way you see them getting together by chance at the end of the flashbacks in *Catch-22*. Now, their relationship is still very intense and keeps them going, with the hope that Desmond will one day be reunited with Penny. He seems pretty certain of this, and she is never out of his thoughts. Desmond hasn't given up on her and it would seem, from the season three finale, Penny hasn't given up on him either. Most normal people would have let it go and said, 'That is it!' There is obviously a very strong bond between them. Hopefully, that will be explored more in the following seasons."

Desmond and Charlie. I thought that was well done. I enjoyed the 'Hurley and his van' sequence too.

What about the famous flash-forward?
I never read it – you only read it if you were in the scene. I think it's a brilliant idea – Jack talking to Kate about having to go back to the island. Now there is an ending of the show in sight, hopefully fans will stay with us to see the final three seasons out. I have been receiving so many emails from people telling me how amazing they thought the flash-forward reveal was.

Season four is edging ever closer. Do you have any New Year's wishes for Desmond David Hume?
I have no idea where the writers are going next. Desmond was supposed to be a doctor, and in the army, and then things were revealed like him being a monk and be able to see the future. You just have no idea what's coming next. But whatever it is, it is usually better than what I can come up with! I have faith in the writers and I am just as curious as you are to know where it is going to go.

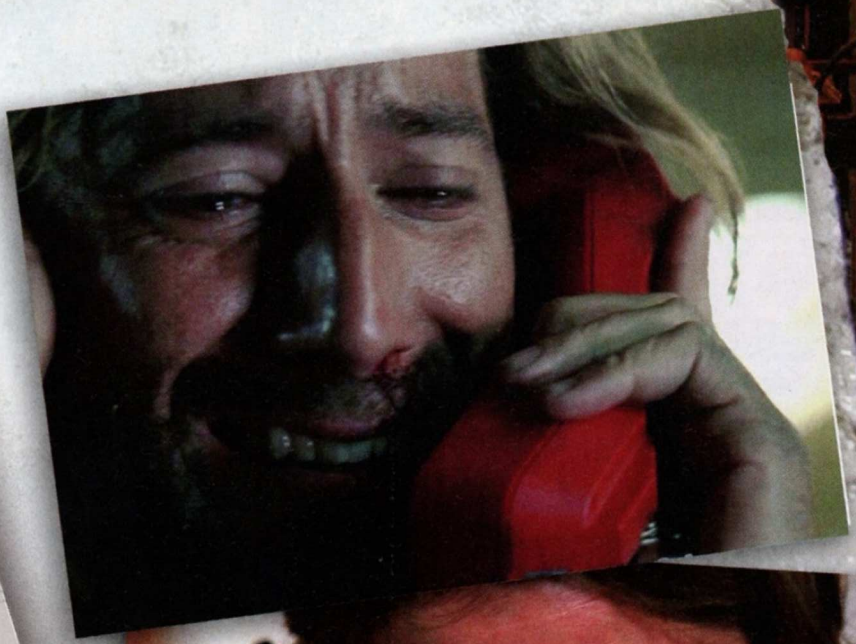
Sonya Walger's

Dear Diary

"I'm touched beyond belief that with so many characters on the show, Penny is one that audiences care about..."

"I think the moment that will always remind me of *Lost* is probably in *The Constant*, when we have that Christmas Eve scene where Desmond finally gets hold of her and she's waited five years for that phone call. The diehard fans always knew Penny, but as the years went by, she became more well known. I think it took a while to connect to things, certainly for me, as I wasn't a series regular. So it was in the last year or two that it has really sunk in and I've understood that I'm not just a 'little guest star' that wanders on, but I'm part of something big which is lovely and a treat. I feel so honored. I came on to do one episode, and here I am in the finale, so it's a real honor. I'm touched beyond belief that with so many characters on the show, Penny is one that audiences care about."

Special thanks to Sonya Walger who was talking with Paul Terry & Tara Bennett



USING THEIR INITIATIVE

After conducting countless By the Fire interviews for *Lost*, for this last issue, it was time to turn the tables on *Lost Magazine*'s Editor. With *Lost* finishing, it also meant the end of **THE LOST INITIATIVE**, the UK's official fan show for island fanatics. The *Initiative*'s trio of **IAIN LEE**, **'GEEKY' TOM PAGE**, and **PAUL TERRY** talk about the past five years of fan theories, fervent analysis, and how it all came together...

Words: Sarah Hiscock Photos: Julia Hardy

Brought together to discuss one of TV's most talked about shows, the official UK podcast for *Lost* fans from Channel 4 became essential listening for fans.

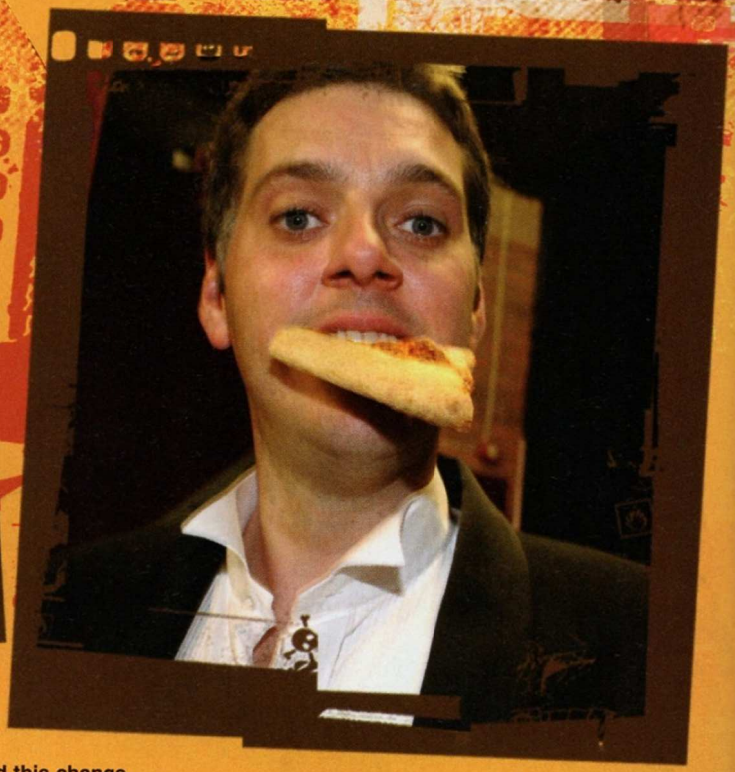
With a move to Sky1 and further refinement, the line-up we know and love today took shape. From season five, the online TV show was born, with these three meeting weekly in a Dharma-inspired studio in London's West End. Would Iain be wearing a Locke skull-cap? What T-shirt would PT be wearing (Great White vs Grizzly Bear was a personal favorite), and would Geeky Tom ever get his head around Dharma and time travel? Their sense of fun, friendship, and downright super-fan status are the things that have kept us fans logging on each week for years and, since its final show, left a great big hatch-sized hole in our Friday nights. But before we get too sentimental, we caught up with the boys one last time...

So, gents, be honest... who really is the biggest *Lost* fan out of you three?

IAIN LEE: I think we all had a genuine love for *Lost*. I think Paul has the most factual knowledge of the show, I'm the most passionate, and Geeky Tom is perhaps the most honest. He won't stand for any Emperor's new clothes – if something is rubbish or he feels cheated, he will let us know. He did have great trouble understanding who Radzinsky was though.

TOM PAGE: Paul! He has been *Lost*'s burly protector whenever I have dared to criticize a character, episode or even a filming location. I think Iain and I have similar views; we do love the show, but our love is nothing in comparison to Paul's. There is nothing he doesn't know about it.

PAUL TERRY: Aww, Thomas! Bless you, sir. Well, I don't think I count really, as, although I'm obviously a massive fan of the show, I had to get uber-close to its details for my job. So, out of Iain and Tom? Well, I agree with Iain actually. He's the biggest fan, literally. He's like 9'4" or something ridiculous. But Tom certainly has the most fire when it comes to the mysteries. All hail his meteoric alien idea.



To me, *LI* sounds like the perfect job for three super fans, so how did it all come about?

GT: I was working for Channel 4 on the *Lost* website and some of the top New Media people wanted to do a podcast. The problem was, as it was so new, they didn't have any *Lost* experts. They knew I had become a bit of a *Lost* addict and I have a big mouth.

IL: I was always banging on about *Lost* on my radio show and the producers of *LI* heard me. Bizarrely, they got in touch with me through MySpace – remember that? I think they did that instead of going through my agent to try and save money [*laughs*]. I had a lovely meeting in town with a slightly quiet chap called Colin who had this crazy idea of doing a podcast for *Lost*. I came away thinking "nice guy… never gonna happen." Five years later and not only did it happen, but it evolved into an online TV show and became very successful. When I was in Hawaii filming for Sky1, I had a guy from Japan and guy from New Zealand come up to me to talk about the *LI*. That's pretty amazing.

PT: I got drafted in shortly after it began when it was *UK Lost* with Channel 4. Koink thought, as I ran the official magazine I'd have strong opinions – I've no idea where they got that myth from. I'm a field mouse, aren't I chaps [*laughs*]? But like Iain said, it very quickly became a regular audio podcast, got an even better home with the Sky1 family, and then as an online show, we eventually found what I think was the perfect incarnation of our little fan show.

Ah yes, thrust into the world of online TV. How did this change the dynamic?

IL: Suddenly we had to dress smart! Tom dazzled us with his array of *Tron* T-shirts. Paul was always rather dapper. The show did change and at first I rebelled against it. I felt we lost a lot of the spontaneity that had made the audio shows so successful. It was harder to go off on tangents and talk nonsense. After a while though, I started to see it was actually a positive thing. I think the season six shows were some of the best. We'd record them 'as live' meaning we did it pretty much in 15 minutes with maybe the odd stop if a bit of scenery fell down. This worked as I had to push the conversation on and there was no time for any chaff. It was all wheat, baby.

GT: Yeah, I guess we weren't allowed to waffle as much. Also, we had to take into consideration that people would be seeing our horrible faces each week so we actually had to wash and use real clothes and stuff.

PT: I found it all pretty terrifying at first to be honest. I've always liked the idea of doing radio, and doing the audio podcasts was very chilled, fun, and easy. Like Tom said, we could be as unshaven and as scruffy as we liked. But we all grew to love the TV-show groove of it.

We did too. The banter between you all had us hooked and there were so many great moments. You must have had your favorites…

GT: I loved everything, I had such a good time and it was an absolute pleasure to do it with Iain and Paul. The memory that sticks out most is Iain in his Locke outfit and his incredible super-brain computer theory that he spent a whole series defending. Brave man... I salute you, dude!

IL: Can I get all sentimental for a moment? The *LI*, especially the last two seasons, has been my favorite job. What a joy to be paid to watch my favorite show and then talk about it for an hour with two people who are as equally into it as me. Also, we all became friends. Paul was at my wedding and I consider Tom to be a really good friend who I would help at the drop of a hat. The whole experience has been a joy. Right, enough of the sentimental nonsense, here's the answer you really want – the best moment for me was when PT came straight from a friend's wedding. It was hilarious. He was all over the shop.

PT: [*Laughs*] It's been five, wonderful, bro-mantic years. My fave moment is probably the genuine group hug we all shared on the final show. It was on-camera, and captured a moment when we spotted Iain getting emotional, bless him. Next to that is Iain as Locke – his knives were actually terrifying – and Tom dressed as Smokey.

Who could forget that?! So come on, five years together, you know each other pretty well. Any inside info you'd like to share?

IL: Paul Terry has never traveled in an aeroplane and Geeky Tom has a collection of 18th century

"When I was in Hawaii filming for Sky, I had a guy from Japan and guy from New Zealand come up to me to talk about *The Lost Initiative*. That's pretty amazing…" (Iain Lee)

"The memory that sticks out most is Iain in his Locke outfit and his incredible super-brain computer theory that he spent a whole series defending. Brave man…" (Geeky Tom)

'adult entertainment.'

GT: Iain likes Red Bush Tea and Paul likes coffee... and I have a lisp.

PT: Iain doesn't believe that any computer game can be scary, and gets *very* annoyed if you try and convince him otherwise. Tom is partial to a bit of Katsu Curry.

Noted. Iain, you've got your radio show, Paul, you're about to launch the *Lost Encyclopedia*, and Tom, you've just started at EA Games. Do you think you'll work together again?

GT: I'm sure our paths will cross again at some point.

IL: I'd love to, but we can't even arrange an evening to get together to play games and watch *[•REC]*, so while the idea of working together is a good one, it won't happen for a while. Never say never though…

PT: "*Who knows where, who knows when, but I know we'll meet again…*" actually, it's gonna be at my house playing PS3 next week isn't it?!

Sounds like the perfect opportunity to introduce Iain to a properly scary game. But, back to *Lost*: try and sum up its genius in one sentence…

IL: A fantastic show with sexy people traveling through time and solving crimes. Oh no, hang on, I've just described *Quantum Leap*.

GT: There's a surprise around each corner that they probably won't end up explaining.

PT: Emotionally-charged tales of the unexpected, with a mythology that will make a home in your brain forever and characters you'll become obsessed with!

Indeed, and for me it's Ben – what a great character. Make the case for your favorite…

GT: Desmond, Desmond, Desmond! Oh, and did I mention Desmond? He's good because he does time travel and stuff.

IL: I think we'd all agree that Desmond was the greatest character in *Lost*. I can't believe that when he first appeared in season two I hated him and cheered when he ran off into the woods. He's wonderfully good looking too (my new gay choice, sorry Duncan Bannatyne) and with a fantastic back-story. Also, time travel is my favourite thing in the world. And he did it with style.

PT: For me it's Locke. Terry O'Quinn is an incredible actor, and the fact that you can't imagine anyone else portraying Locke in your mind's eye is a testament to how talented he is.

Personally, *Lost*'s greatest moment was the flash-forward at the end of season four…

IL: Actually the best moment for me was Charlie's death. Charlie wasn't one of my favorites, but it was such a moving scene. His hand held against the window with the phrase 'Not Penny's Boat' scrawled on it is one of the enduring images of the show.

GT: Nope. Start of season two – fact! It actually blew my mind. I used to think I was good at predicting TV shows until I saw that sequence. The whole fact of the numbers and having to enter them into the computer was genius as well.

PT: I loved the first time we got to go inside the cabin. When Michael Emerson and Terry O'Quinn are together, it's always electrifying. I'm a huge horror fan too, and that sequence was so well done. And surely, Desmond and Penny finally reconnecting in *The Constant* – the editing between them saying "I love you" to each other is one of the most powerful moments in any film or TV show.

I still can't believe it's over. What's out there now that we've lost *Lost*?

PT: I've got a massive pile of old and new films I'm desperate to spend a week watching once the book is finished, starting with my *20th Century Boys* box-set, and then I'll be wading into a ton of Korean films I haven't seen in ages that I love like *A Bittersweet Life*.

GT: *Fringe, Fringe, Fringe* – it's like *Lost* but with extra science!

IL: The end of season two of *Fringe* was awesome. How could I not have seen that coming? But that is it. There will never be another *Lost* and that breaks my heart.

No, don't say that, surely we can now rewatch the entire series, or is it too soon?

IL: My wife is still only on episode four of season six so we still have that to watch. I did a rewatch over the past two years with my wife, but I'm always up for doing it again. Paul? Geeky? Shall we?

GT: I'm going to leave it a couple of years; I tend to do that with a lot of shows. I want to forget what happens so it's a whole new experience when I watch it again.

PT: Well, it might be sooner than I think. There's an idea we've got with the book, to try and do something pretty cool online in the Fall, so I don't think the island is quite done with me yet…

And on that slightly cryptic note, it's over: the interview, the show, *The Lost Initiative*, but of course, the legacy of *Lost* will live on. Truly groundbreaking television, *Lost* will be missed by us all. As Damon so eloquently wrote after the final episode aired, "Remember. Let go. Move on."

Sky1's Ben Boyer and Teresa Pegrum celebrate the final filming of *The Lost Initiative* with PT and Geeky Tom, while Iain ate pizza (top left)...

CLOCKWISE FROM LEFT: The Koink and Sky1 team of Dan Spencer, Dan Wright, Dave Harper, Teresa Pegrum, PT, Matt Patrick, Colin Burgess, Ben Boyer, Iain Lee, and Geeky Tom Page... "Namaste."

QUANTUM OF SOLACE

When it was time for the *Lost* producers to cast the key role of Daniel Faraday, boy did they strike gold with the incredibly gifted **JEREMY DAVIES**. Here we look back at his season five shoot, when the talented actor took time out to talk science, the film industry, and time on the island...

Words: Tara Bennett

Sometimes when film and television producers get really lucky, they manage to set the stage for a convergence of actor and role to connect so profoundly that it's impossible to imagine anyone else ever performing the character. Last year, actor Jeremy Davies joined the show as scientist Daniel Faraday and some karmic casting was indeed achieved.

The keenly intelligent actor – known for his challenging and provocative roles in films like *Spanking the Monkey, Saving Private Ryan, 29 Palms, Solaris*, and *Secretary* (to name a few) – caught the attention of Damon Lindelof and Carlton Cuse as they were preparing to cast the integral role of Faraday. The part of the intense, compassionate quantum physicist who knows more about the island than anyone expects was going to become a major player in the final three seasons of the show, and they needed an actor able to balance the emotional weight of his arc with the heavy scientific exposition that was ramping up in the narrative.

They found their actor in Davies, who ended up being rather Dharmically perfect. Davies just happens to be an avid aficionado of quantum physics, which means he actually understands the science of the show. He is also a connoisseur of the human condition and prefers character work that allows him to explore the unique complexities of a person bound by the call of their own – often muddled – destiny: a casting match made in heaven.

Since his debut in season four of *Lost*, Davies has carved out his own special place on the show,not only in the narrative, but with the audience. Captivated by his enigmatic knowledge and his compassion for Charlotte and the rest of the Oceanic survivors, Faraday is a man teetering on the dangerous edge of theoretical science. His story has viewers on the edge of their seats.

MYSTERY ISLAND

JEREMY DAVIES recalls how, one of the biggest hurdles is reconciling not knowing his story arc...

"It's tough to not know. I can say it is a real testament to the depth of respect that I had, and have, for Damon and Carlton before I accepted their offer. They are smart to keep a safe distance from the cast. It's not like they aren't in contact, but they need to be able to honor what's best for the story and drown darlings even if that means there is a shakeup in the cast. I have such great respect for that as a filmmaker myself – and a fan of storytelling myself – that they need to be beholden to that. In making independent films, if you make it that fast the best defense is a really long rehearsal process so you are preparing a strong springboard for spontaneity. Not knowing where the character is going to end up can be very disconcerting because character, in its essence, is what your character does and not what he says. What is all important is what your character wants and their objective, so if you don't have your overall super objective, you have to work day-by-day on smaller moment to moment objectives and place an unusual amount of trust in the creators – which I do. I have never done that before and I think it's made me a stronger artist for it."

"There is so much synchronicity with this character and my life... I have long been a fan of quantum physics well before this show..."

On a break between shooting his season five episodes, Davies spoke to *Lost Magazine* about his journey to the island, and in turn, what the island is teaching him...

You're very much known as an actor that mostly works on independent films. Has that been a conscious career choice?

Jeremy Davies: I'm a really fortunate fool in that I've been able to set up my life and my so-called misfit career in a way that allows me choices. When I first started I took some of the Monopoly money that this town is known for giving misfits like myself and invested it pretty wisely. Basically, I set my life up so I don't have to work. I didn't want to have to work if I felt I didn't have anything to offer a filmmaker. The only power you really have in this business, unless you are on a really high level, is to be able to say "No". I've even delayed the privilege of starting a family for a number of reasons, this being one of them.

When the producers of *Lost* approached you, what were your initial thoughts about joining such high-profile show?

I have waited around for opportunities to come onboard with filmmakers that I deeply admire because I have blasphemous intentions of becoming a reasonably competent film-maker in my own right some day. I've sought out mentors from all over the world like Lars von Trier (*Dogville*) – I sent him a letter – and then Werner Herzog (*Rescue Dawn*). So when *Lost* came along I was very intrigued because it was one of few TV shows that I was aware of – that's not out of disrespect to TV, but I had grown up without television, and never had one,so I really watched and studied films. But even without having TV, this show had such a reputation. Even for me, who is very much out of the mainstream, I had an awareness and had developed huge respect for Damon, J.J., and Carlton. I like to see if something can contribute to my film education and I definitely thought it could.

Do you know how you reached Damon and Carlton's radar?

The summer before season four they had seen me in *Rescue Dawn*. I lost 40 pounds for that role and I think that reminded them of me when they were looking for someone to fill the role. Wildly against their better judgment they made me an offer. At that point, I had such respect for these cats. When I spoke to them after the offer, their perception of the character was so strikingly vivid,

complex, well thought out, and polymorphous. Plus there is so much synchronicity with this character and my life, which they had no idea about, like I have long been a fan of quantum physics well before this show.

Coming from the fast-paced indie film world, was it easy getting acclimated to the demanding pace of a one-hour drama?
I came from a pretty subterranean independent film background which is very guerilla filmmaking, which is why I am drawn to the filmmakers that I am. My first lead in a film was *Spanking the Monkey* and it was shot with 16 and 17-hour days for six days a week for three weeks. Before post, we also did it for $75, 000, which was crazy. I was used to that velocity in shooting, but even with that film, what we had that *Lost* doesn't have is at least a month of rehearsal before we went out to shoot. When you start shooting you can't stop and you can't look back. It's unlike any other medium. With painting and sculpting, it's done when it's done. But not when you are shooting. When I got on board [*Lost*], not only do they shoot one episode every seven or eight days, but often you don't get the scripts until a couple days in advance to prepare. And that to me is a whole other level of velocity of creativity that I was not completely prepared for.

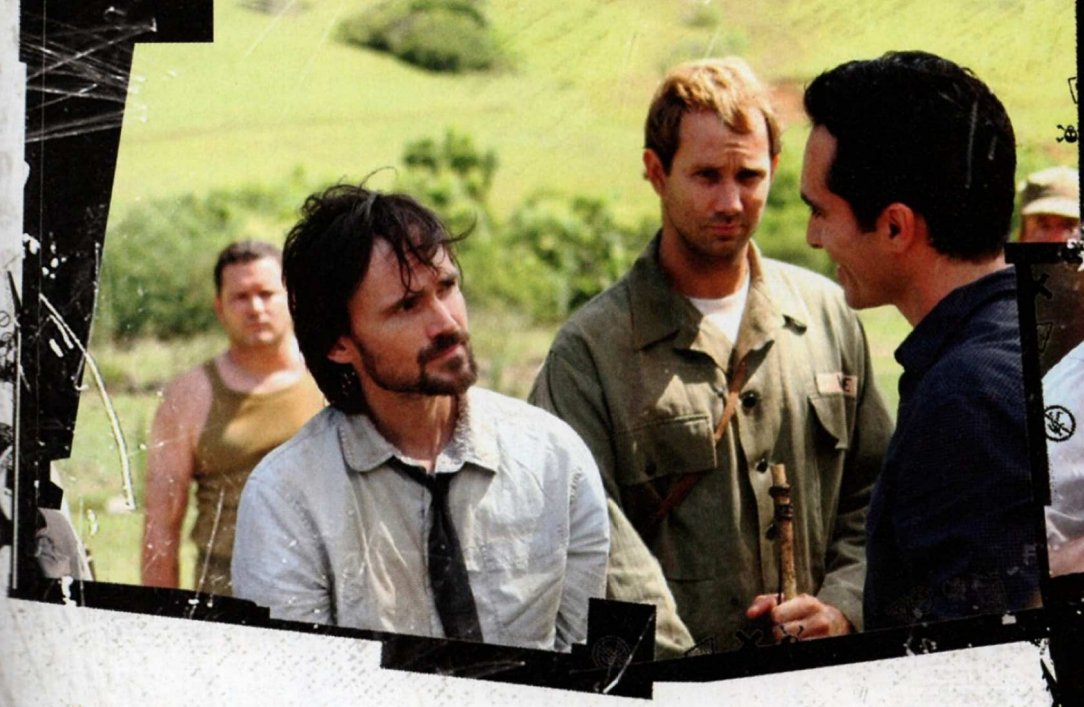
So your indie background really did give you the tools to adjust smoothly?
My background did help for sure. Also just the whole experience of coming to Hawaii is like crossing a threshold. It's vividly surreal, long before you start shooting because you have to renegotiate your reality to be able to work out here. I had to move out here. I've lived all over the world but I had never been to Hawaii before. Then with shooting, it took a while to get up to speed. I already had a great respect for this deeply gifted cast, but to see them pulling this off at this velocity in this environment… The distance between shooting on an air-conditioned soundstage to being in the hot, humid oppressive jungle…. I love the island and I love the people. But I don't have the ideal nervous system for this temperature [*laughs*].

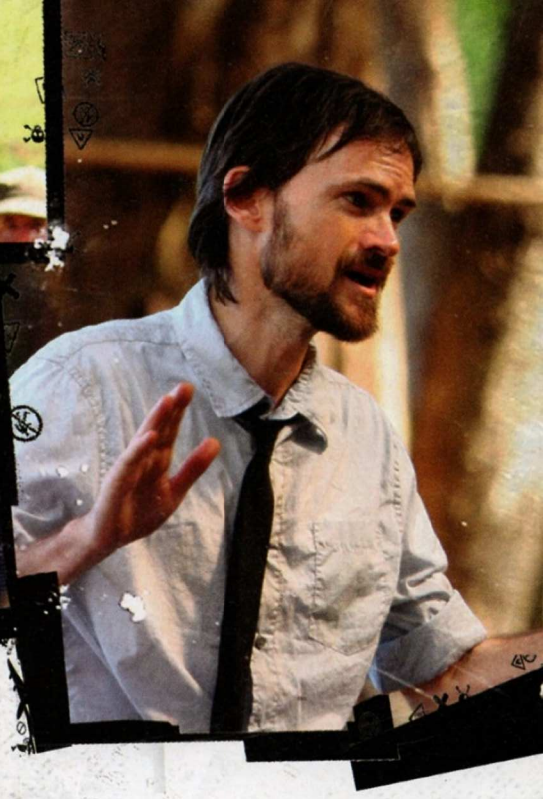
Being on location in Hawaii is like working in a whole other world, where you as actors have to perform in this heat for 15 hour days. How did you cope?
I got wiped out by the heat enough times that I now take precautions – as elaborate as it sounds, they are very necessary. I put cool packs on my body to cool down my bloodstream. When you get hot, you get drowsy and not as focused. When you are cold, you are sharp and alert. So that's always been my philosophy in performing on camera. Modern filmmaking is still in a paradigm of never knowing when your scene is going to come down exactly and when it does you have this tiny little window to get it right. Comparatively, 80 percent to 90 per cent of the day is spent lighting and moving things around and 10 per cent is spent shooting. You have to get it right and if you don't, you *have* to move on.

How did you deal with having to work 'in the moment' in a bit of a story vacuum?
There are a lot of things about performing that are hard to explain and people aren't aware of often. But I've found the thing that really contributes and helps strengthen a performance with the best advantage is being as prepared ahead of time. Because we have to trust, you don't have that. It can give you a lot of confidence to have a scene that you've gone over it so well that it's deep in your DNA and that's the ideal because then you can get out of your head. As a performer you are trying to get out of your head and focus on the other characters and your scene and what you are getting or not getting from them.

But if you feel insecure or apprehensive because you don't feel prepared because you don't really know everything, it takes a great amount of courage to still step out of your head and trust and be in the moment. And again that's why my dear friends on the cast have been so gracious to me. I have such respect for what they are able to pull off. They are warriors.

What were your first impressions of the character of Daniel Faraday? Did you feel a connection to him from the start?
I was so struck by what they had already imagined and then proposed to me from the beginning – which was remarkably four-dimensional. In the best way, from the best way, it was impossible to define Daniel Faraday in any dualistic sense. If they had come to me and proposed the conditions of the way they shoot and only had a murmur of an idea of who this guy was, I would have been very unsettled. But I had a lot of respect for how complex he already was in terms of back-story and future stories and alternate realities. What really helped, and this is a striking synchronicity, is that for quite a long time I have been quite a fierce fan of quantum physics. It's always been a part of my life for many reasons. With friends and family growing up, I tended to hang out with people 10 or 15 years older than me and became fascinated [with it]. There is a great book that illuminates what I find most fascinating about science and quantum physics specifics called *Living the Field* by Lynne McTaggart. She is a fantastic journalist that studied a rogue group of physicists. They were some pioneering





"It's thoroughbred storytelling... they're leading the audience to some very big ideas, some profound god-sized ideas..."

physicists who have dared to accelerate science beyond the limits of Newtonian based science. Science, for a very long time now, has been Newtonian based. Back in the 17th Century, Descartes made a turf deal with the Pope in order to get cadavers to study. The deal he made with the Pope was that he could have the bodies, but he had to leave God and emotion and spirituality to the church. From that point, science and medicine has been very Newtonian based. Jump to today: we have long been at a point where quantum physics on a subatomic level, Newtonian-based physics, stops being able to explain reality as we know it. What has always fascinated me is the steps beyond it. You can look back at any pointin history and there's always a point where we *thought* we knew everything and then we know a little more and a little more. There's always been this fight about understanding more and it's going ontoday and always will.

I am fascinated by this group of scientist who are exploring the zero point field and why at the subatomic level we stop being able to measure matter as something concrete. It's a particle or a wave and it's affected by the observer.

In my mind, Faraday absolutely fits this mold and could be in this pioneering group. Physicists have to take a great risk to study areas of science that the establishment has agreed to look the other way on. Having developed my own empathy for that spirit in anyone, and in any field, that resonated quite deeply with this character that they presented to me.

In your first season on *Lost*, *The Constant* really helped define your character and basically set you up as a key player in the end game of the series...

I thought it was a remarkably well written and a brilliantly conceived story. I was quite knocked out by it on a lot of levels. Not only what they were concentrating specifically on in the episode, but the tapestry of getting from point A in the first season to this and to wind up here where we were prepared to make this next leap. It's thoroughbred storytelling. What I was really excited about is that in a really unapologetic, intelligent way, they were leading the audience to some very big ideas, some profound God-sized ideas. It's that one step further where you have to leave behind the definitions of Newtonian based science and take a leap. You lose the ability to describe things in a safe, concrete way and start developing a language that has more to do with the territory of spirituality and higher intuition. I was very impressed that the way they are pulling this off isn't junk science. We see a lot of that and it can be entertaining, but if you dig deeper and read up on theories of time travel, the writers aren't throwing together junk science to move the plot forward. It's very exciting.

FREIGHTER FAMILY TIES

Being a newbie last year, JEREMY DAVIES discusses bonding with his fellow freighter folk...

"I'm very good friends with Ken [Leung – Miles] and Rebecca [Mader – Charlotte]. They are lovely and wildly gifted people. I would say that if this tribe of creative types, and I mean everyone from cast and crew, if this had been a dysfunctional family then we'd be in a lot of trouble [*laughs*]. It's the complete opposite. I'd be hard-pressed to think of another tribe that has come together with such a unique, generous alchemy that is this show. And that has been what's helped me most. I'm very close with the crew and these directors, Jack Bender and Stephen Williams especially. They have been very supportive and it's the best-case scenario for working under these circumstances."

CHARLOTTE'S WEB

The second feisty female from the freighter to crash onto the island really shook things up. In her summer break after season four's finale, the hilarious and charming **REBECCA MADER** revealed just how she ended up on the world's most notorious island...

Words: Tara Bennett

How much did you know about *Lost* before you were cast?
I wasn't a fan before I got the audition. I was obviously aware of it. You'd have to have lived under a rock to not have heard what *Lost* is. Sometimes I meet people that ask what I do and when I tell them I'm on *Lost*, they ask, "Oh is that like *Survivor*?" I'm like, "Who are you and where have you been for the last four years to ask me that ridiculous question [*laughs*]?!"

Had you ever watched any episodes at all or were you coming in completely cold?
I saw the pilot back in 2004 when I lived in New York. Then I missed one and I didn't want to ruin it and planned to get the DVD, but I never got around to it. My friends who were fans of the show would always tell me to watch. To be honest, I had no idea what I was missing.

Once you got the call to come in and audition, how interested were you in being on the show?
Well, I had an audition with the casting director and then I went back to meet Carlton and Damon. Then I decided to get [the seasons] on DVD. I hadn't even gotten the part but I thought if I went and got the DVDs, I could pretend I was researching my character and getting prepared to go to work like I already booked the part… then it would be mine [*laughs*]. I was really trying to be positive and put it out there – I had recently read [controversial self-help book] *The Secret* and so was like, "They are going to call me and say, 'Pack your bags for Hawaii.'" So I started watching season one in my apartment in LA. Days went by and every time the phone rang I gasped, and then it would be, "Oh, hi mom." But then they called a week later. I was actually watching the show when the phone rang! And

then after that, I was literally in Hawaii for the show within a week.

In a previous interview, Carlton admitted that they changed Charlotte's nationality to match your own. Was that your choice or theirs?
When I went in to meet Damon and Carlton, I still hadn't started watching the show, so I wasn't concerned with the mythology or aware of it. Sometimes I have gone into auditions and started speaking in an American accent from the beginning and have tried not to let them know I am English. But the casting director knew me, and I knew it was an international show, so I thought it would be more interesting. Plus, I'm funnier when I'm English. When I went in, I was like, "What do you reckon – should I do this in my own accent?" I tried it both ways and then they were like, "We like you better English," and I said, "Me too!"

What were your first impressions of Charlotte Lewis when you got to read the script for your audition?
Actually, the audition sides that I had were fake and never intended to be part of the show. They were a faux flashback for Charlotte. Whatever I learned or said was never intended to be on the show. I had no clue at the time and was just playing the part.

Was it hard transitioning so quickly from being a fan of the show to part of the cast?
It felt right immediately and being Charlotte among them felt right, straight away. Maybe the island does have special powers [*laughs*]!

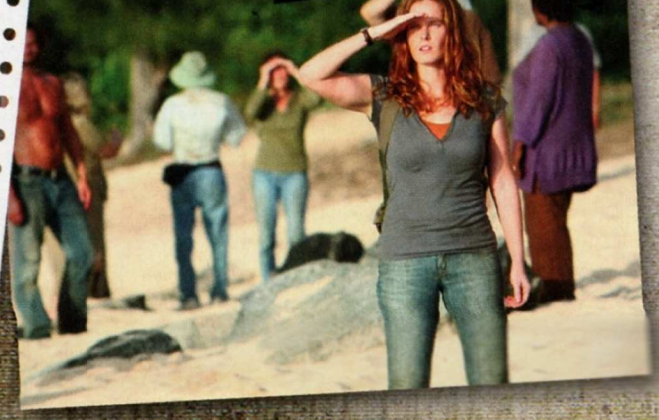
Was that a standout episode for you, with the Tempest sequence?
It was a really good episode for Charlotte because I had a lot to do. It was one of my favorites. One of the moments that stood out the most and cracked me up – because I usually do laugh the loudest at my crap jokes – was the scene where I crack Kate over the head with the barrel of my gun. She falls forward and Faraday looks up at me. I took a beat

"The season finale wasn't too crazy for Charlotte but some of the stuff that comes out of my mouth is quite revealing..."

HANGING AROUND

REBECCA MADER explains why she enjoyed shooting the dramatic introduction of Charlotte – strung upside down from a tree...

"I loved it. There's a tomboy inside of me trying to get out. They asked me if I was comfortable doing stunts and I really wanted to do as much as they would let me, so I did as much of that scene as I could. I was in the water holding onto sandbags and making myself sink to the bottom of the bottom of the riverbed, and was then jumping 30 feet through the air. Some people were like, 'You're crazy!' I just wanted it to be the best it could be. The stunt guy, Michael Trisler, is amazing and he makes me feel so safe. I knew I was going to be fine and I didn't want to compromise the scene so I literally dove in headfirst."



A lot of other TV shows make the mistake of just creating baddies. I really wanted to show that she has passion. This is a woman doing something with passion and not doing anything half-assed, which is interesting and compelling.

Leading into the season four finale, Charlotte is an important piece of the puzzle but she's not front and center in the climactic battle. Was that disappointing?
The season finale wasn't too crazy for Charlotte, but some of the stuff that comes out of my mouth is quite revealing. I have that scene where everyone is trying to get off the island and I'm acting like I want to leave too. Then Miles says, "I'm surprised you seem to be in such a rush to get off the island when you spent so much time to get back here." I'm like "What?" I have no idea what he means!

Which means there's a very good chance Charlotte will be a very important part of the story in season five?
Well, the conversations haven't happened yet. Everyone needs to sit down and have a cup of tea and start pre-production for season five. I'm not expecting that to happen for a while. But fingers crossed that I might be moving to Hawaii...

and I say, "What?" To me, that was the pinnacle of my career. I don't know if I can ever top that "What?" It was so funny. For a week or two afterwards, I would get random text messages from friends in the US and UK simply saying, "What?" [*laughs*] I also had that crazy fight scene with Elizabeth Mitchell. That was fun. We had stunt doubles but we did try to do as much as we could. I like to roll around and get paid for it!

How was it integrating into the cast – both the old-timers and the newbies like you?
Well, it's different with the freighter people. There are four main ones and then the others on the boat. For my beginning stuff, I wasn't with any of them. I was hanging out with Terry [O'Quinn], Emilie [de Ravin], and Josh [Holloway]. Then they did a prison trade with Ken [Leung]. Then the only other new person I spent time with was with Jeremy Davies. I integrated myself in with the core cast because, logistically, that's how it worked.

How was it bonding with them?
Good times and a lot of laughter. I laughed so much! I have so much fun at work. I feel like I can be myself with these people.

There were some great subtle moments between you and Faraday too, almost like there is an unspoken history between the two of you that is yet tobe revealed?
It shows that Charlotte has the capacity to care about other people, which is important to me.

"A lot of other TV shows make the mistake of just creating baddies. I really wanted to show that she has passion. This is a woman doing something with passion."

Rebecca Mader's

Dear Diary

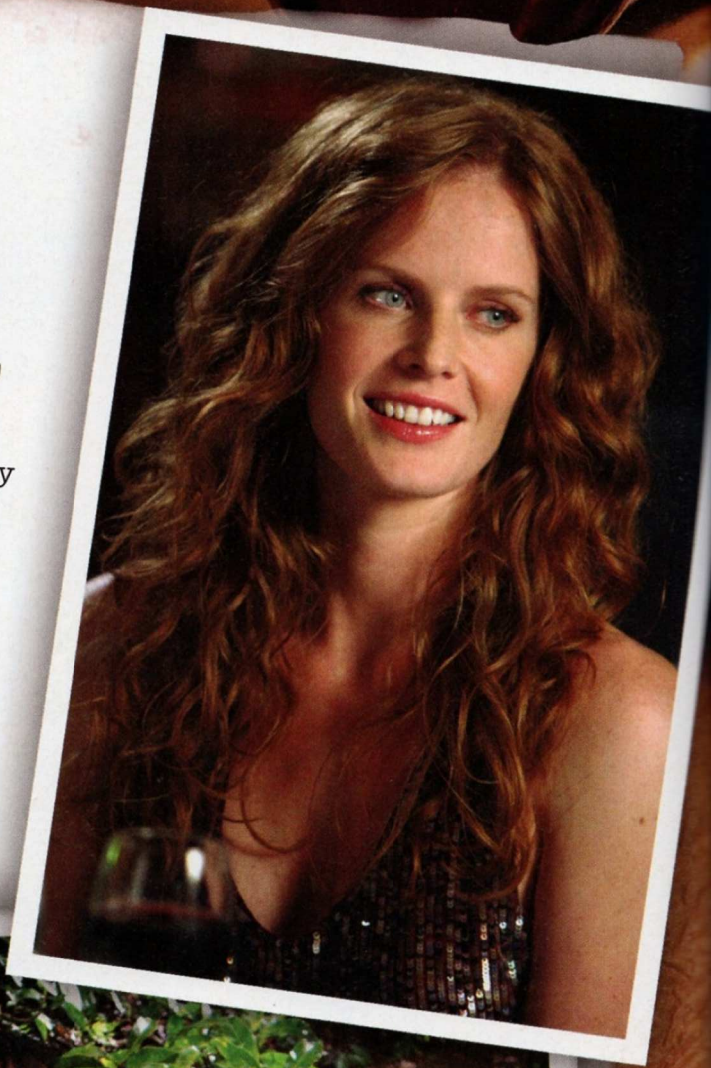
"It was nice to have Charlotte not looking like death warmed up..."

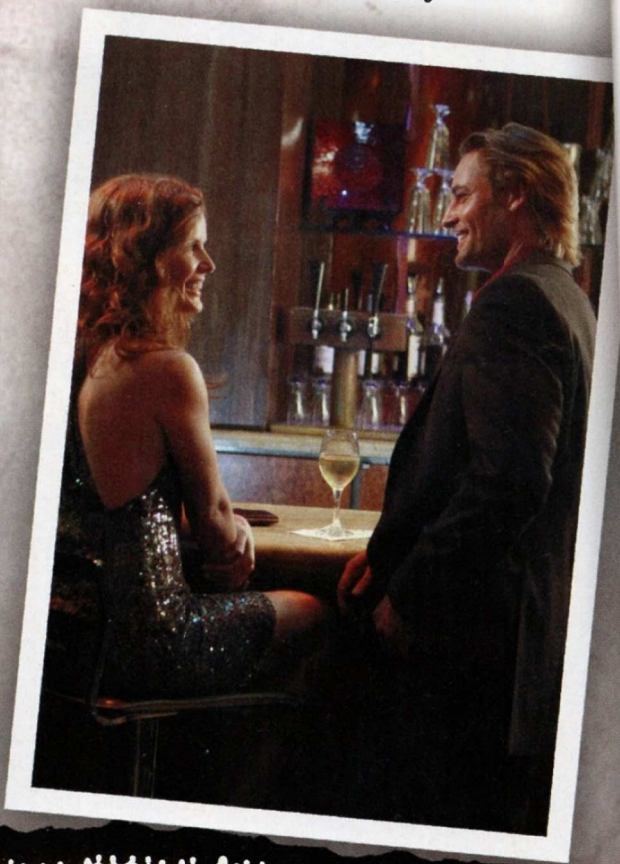
"I'll always remember dying on *Lost*. I really enjoyed doing that. It's something I will always take with me, and will forever be a highlight of my career.

"For those flash-sideways in season six, it was nice to have Charlotte not looking like death warmed up. She had make-up and a nice dress. Before, she looked hideous by the time she died, so it was nice to come back to the show and look like a girl and get out of the jungle for a minute.

"I'll probably watch the series finale alone, simply because, if anyone talks, I'll 'smack them upside-the-head' [*laughs*]. It will be a case of 'Naked and Silent by Rebecca Mader' [*smiles*]."

Special thanks to Rebecca Mader who was talking with Paul Terry

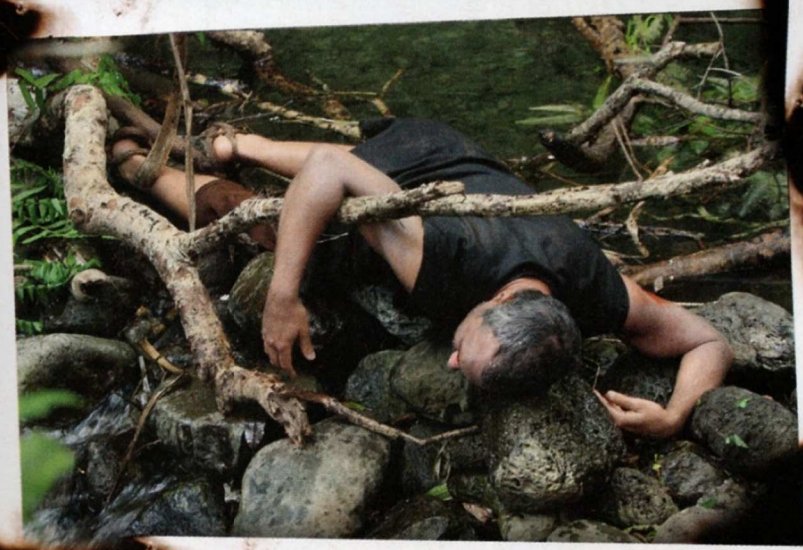




BEYOND GOOD & EVIL

Across The Sea not only gave us the origins of Jacob and the Man in Black, it answered huge questions as to the significance of the island and where the smoke monster came from. With exclusive photography from *Lost* Set Photographer **MARIO PEREZ**, let's revisit the shoot for this pivotal episode...

Compiled by Paul Terry



THIS PAGE: Mark Pellegrino (Jacob) and Titus Welliver (the Man in Black) act out their characters' final feud, before Jacob's brother becomes something a lot scarier...

THIS PAGE: Kenton Duty and Ryan Bradford, who played the teen versions of Jacob and his brother; Lela Loren (Claudia) and Allison Janney (Mother) rehearse Jacob's birth scene; donkey wheel origins; and Mark Pellegrino prepares for Jacob's initiation..

Lance Reddick's

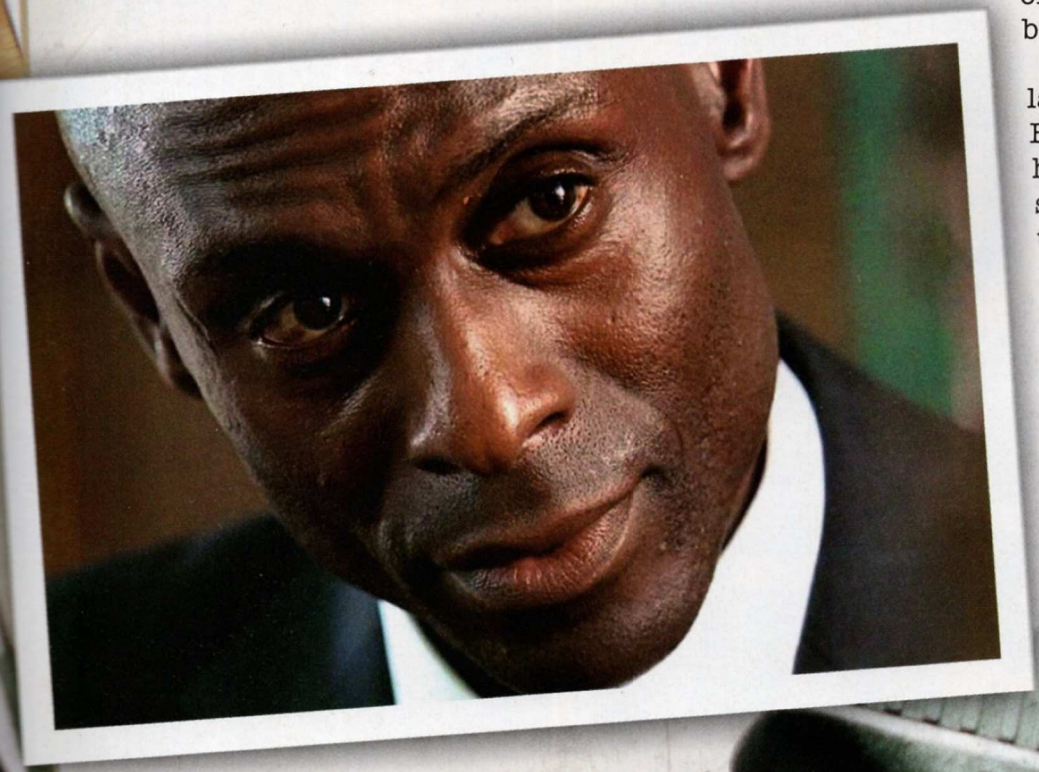
Dear Diary

"You don't think you are watching science fiction – you think you are just watching real people in extraordinary circumstances..."

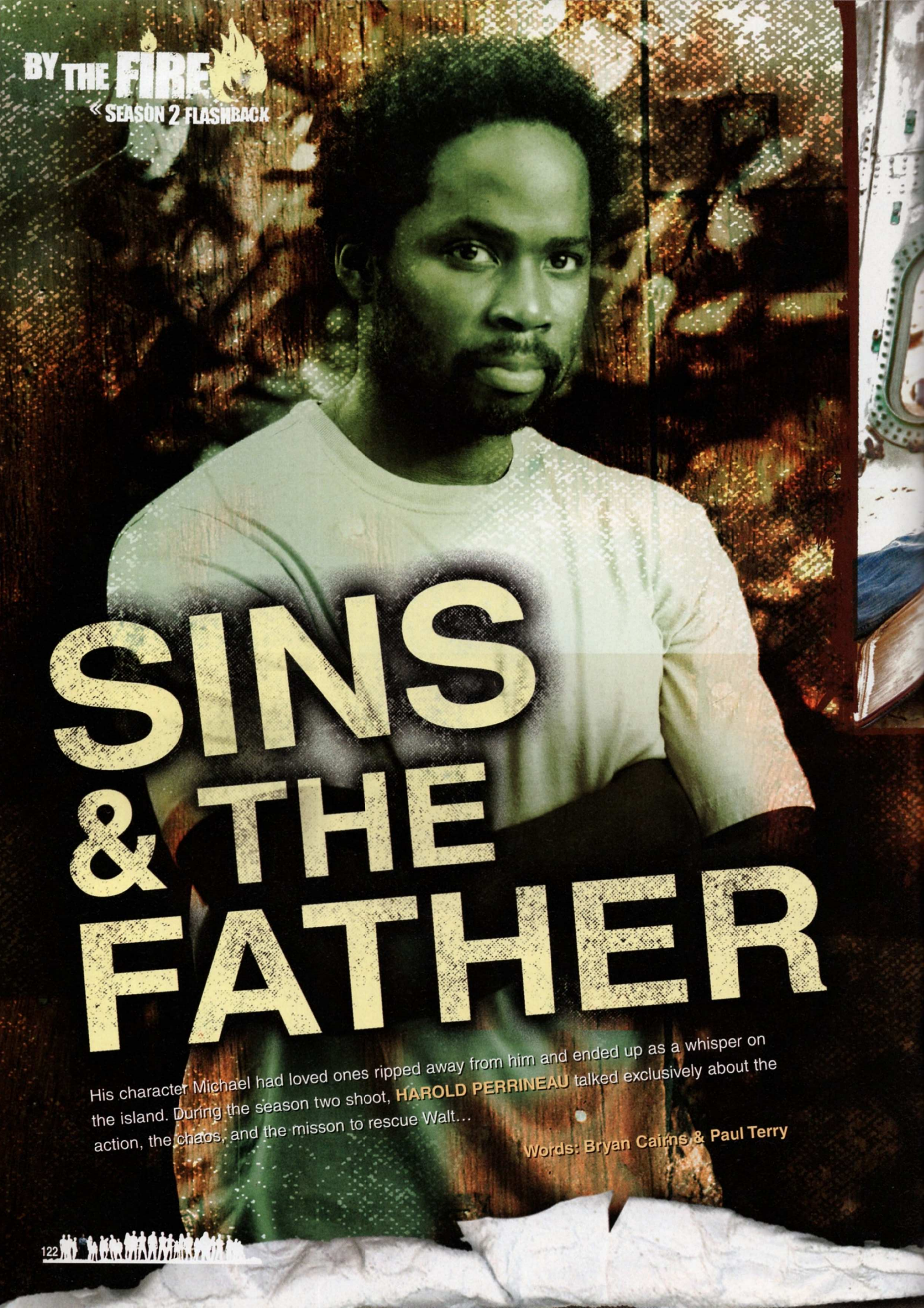
"For me, I see *Lost* more in terms of the history of television. I feel like it's the first show of its kind. *Fringe* and *Heroes* came from its wake in the way that [*Star Trek* creator] Gene Roddenberry did, which is making genre *real*. You don't think you are watching science fiction – you think you are just watching real people in extraordinary circumstances.

"I have two favorite moments overall from *Lost*. Jorge Garcia (Hurley) was in the first scene that I shot and I remember thinking as we were shooting how good he was. I thought, 'This kid is *really* good.' He's a natural actor. I was just so struck by how he's kind of a shy guy. Not only is he incredibly talented, but he's extremely bright.

"The next moment is the last episode that I shot. Between takes, Terry O'Quinn had his guitar and he would sing and play. I remember thinking, 'Wow, man. I'm in Hawaii and I'm being serenaded looking at the mountains. This is cool.'"



Special thanks to Lance Reddick who was talking with Paul Terry & Tara Bennett



SINS & THE FATHER

His character Michael had loved ones ripped away from him and ended up as a whisper on the island. During the season two shoot, **HAROLD PERRINEAU** talked exclusively about the action, the chaos, and the misson to rescue Walt…

Words: Bryan Cairns & Paul Terry

Boarding

Oceanic Airlines flight 815, Michael Dawson could never have anticipated the plane would plummet from the sky, and crash on a strange remote island. As one of the survivors, he has since struggled to protect his son Walt from the unknown and bizarre mysteries that surround them. Millions of viewers and Emmy Awards later, actor Harold Perrineau, who plays Michael, admits he never fathomed *Lost* would become such a phenomenon.

"I really didn't," says Perrineau. "I thought it was a really good show and my wife was like, 'I think this is going to be the biggest show ever.' And I kept going 'What does that mean? Ever… as in the history of TV?' She really believed it. I had no idea and I thought maybe I'd get a year or two out of it. I have a long history of doing shows that are critically acclaimed but not a lot of people are watching them. I thought it may be like that, but who knew?"

Perhaps the casting agents who amassed the large ensemble of talented actors did. *Lost*'s popularity can at least be partially attributed to their amazing chemistry which naturally fell into place. "The only way I can explain it is the parallels of what is going on with the island," offers Perrineau. "We are sort of secluded on the island together. We're all actors, all here doing the show, and all feeling a lot of the same pressures of doing publicity and getting our work done. In that sense, we all get each other because we are all in a similar boat. We all have to stick together and be there for each other in the exact same way they are forced to on *Lost*. If we were in Los Angeles, we could all go our separate ways."

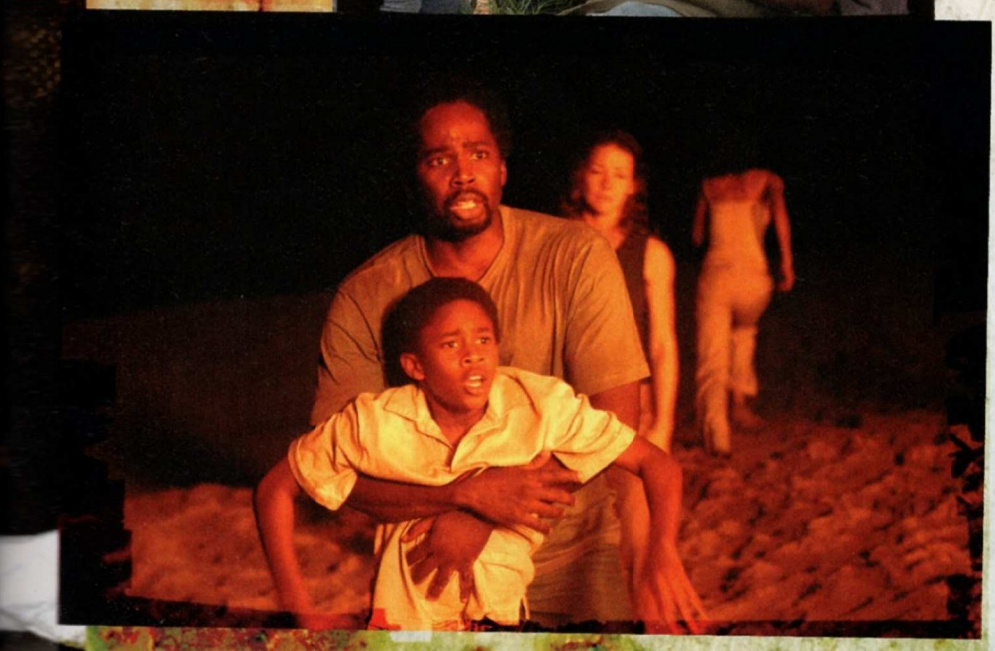
Michael can be a bit rough around the edges, but who can blame him? A New York artist and construction worker, Michael has only picked up Walt from Australia, where he was living with his mother, but who recently died. Although family, the two had not interacted in several years and it was that fractured relationship which immediately roped Perrineau in.

"I'm always curious about people – who they are supposed to be in the world vs. who they actually are," he explains. "These people are all on this island and they are all strangers. But Michael and Walt, who have these titles of father and son, are the biggest strangers of all. They have no idea who the other person is. The journey to either get rid of those father/son titles or really fulfill them was interesting to me."

As he screams "Walt!" amidst the chaos and plane wreckage in the pilot, it is evident he has an unconditional love for his son and is trying to live up to his parental duties. A tad overprotective, many of Michael's decisions seem based on Walt.

"They definitely do," agrees Perrineau. "Most of what Michael does is about his son and fulfilling this idea of a father. As we go along, we get to see how much he's always wanted to do that and what he gave up, and this chance to get it back. I'd say 90 per cent of what he does is about his son. Walt definitely defines who Michael is."

Being a dedicated father in real life has also given Perrineau a unique perspective on playing his character. "As a parent, in the very beginning, it made it a little difficult to play him. I had to let go of all of my parental understanding because Michael didn't have that. Sometimes I felt it got in

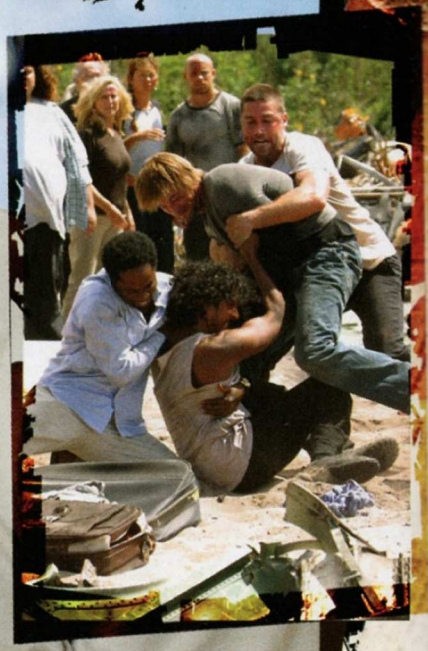


"I really want to know the deal about the Others. I'm really confused about them."

my way and other times my personal experience enabled me to get the depth of what he might be feeling. If my child was taken from me in the middle of the night by some guys who looked like they were from the movie *Deliverance*, I'd lose my mind."

That ability to draw on past experiences can be invaluable since out of the starting gate, it has all been a big guessing game. And we're not just speaking about the crazy French woman, Danielle, the 'monster,' cursed numbers, or the ominous Others. Creators J.J. Abrams and Damon Lindelof have kept the actors relatively bewildered about their characters' colorful, and often checkered histories before they came to the island.

"None of it was mapped out for me," explains Perrineau. "I really just knew the obvious about this father and son, but didn't know why Michael hadn't seen him. I started guessing and for a while explored that not only did he have no idea what to do with his son, but had no real inclination to do anything. We explored it in an episode when we're playing golf and Michael completely forgot about Walt. 'Oh right, I left you somewhere.' Not too much was laid out. I think there was a combination of what I was doing and what they were writing that defined who Michael is. When we first see him, he was dressed very corporate with khakis, buttoned down shirt, and a nice watch. There's a typical sort of African American corporate sound where the guy is extremely



articulate and I didn't want to give him that. When I made that choice, they adopted 'he's not corporate but he's trying to be.'"

Michael's past unfolded in the episode *Special* which detailed his artistic aspirations, personal setbacks, breakup with his partner Susan, and being hospitalized after being hit by a car.

This season in *Adrift*, Michael fought for custody of Walt before relinquishing him to his estranged wife, resulting in a tearful farewell.

After all the wait, Perrineau was thrilled about his character's back-story. "It fulfilled my expectations," he notes, " and I think there is more to explore. Just like the show itself, once you open a doorway into a character's past, a dozen more show up in front of you. But I'm interested in knowing what happened to Michael during those years between the day that he has to say goodbye to Walt and the day he saw him return.

"Between the time he let go of his son and saw him again, who was Michael and how does that part translate into his character now? I am interested in what the other sides of Michael will be. I am already prodding the writers and plotting ideas.

"Nobody is all good or bad. Michael is probably a bit of an asshole himself with a determined 'I am going to make this happen' attitude that lends to some big mistakes."

Perrineau had an intense scene when he unintentionally ruffles Jin's feathers which results in the Korean beating the crap out of him and nearly drowning him. Although it boiled down to a matter of honor, Perrineau initially had reservations about the incident. "At first, I was a little concerned because of my normal relationship with television and the way they tell stories with people," explains Perrineau. "My concern was, 'Oh, they are going to have the people of color kicking each other's butts all the time.' Often when you have a black character, every time they tell a story, it is about him being black as if that is all there is. I was really happy we didn't go that route and that we made both of these guys multi-dimensional and out of this heavy strife of language and cultural communication gap, that they have somehow formed this interesting bond."

Arguably, no one wants off the strange island more than Michael and it is that determination which leads him to build a raft. When his first attempt is burned to a crisp, suspicions fall on Jin.

Later when Michael is poisoned from spiked water, the finger is pointed at Sawyer. Portraying that sudden illness proved to be one of Perrineau's greatest challenges on *Lost*. "This may sound odd but the toughest scene I've done is where Michael gets sick," reveals Perrineau. "You would think having a stomach ache would be really easy, but there is so much more involved in that to pull it off credibly. When Michael gets hurt or has a limp, those are the hardest to pull off."

When the raft sets sail, Michael finds himself with Walt and two unlikely candidates, Jin and Sawyer. "Those choices were interesting because at the end of the day, they are all still stuck on the island and desperately still need to get off for whatever reason," offers Perrineau.

"Building a raft created a situation that changes a negative to a positive. Jin's subborness might not normally be an asset, but in this case it was. And Sawyer may be smarmy, but without his stash the raft could never have been completed. These three are just worried about getting the hell out of there."

However, on the open water, everything goes wrong. After desperately firing a flare gun to attract attention, they stumbled across a small tugboat helmed by the sinister Others who all in the blink of an eye kidnapped Walt, shot Sawyer, blew up the raft, and left Michael treading water alone.

Michael, who blames himself for taking Walt on the raft in the first place, "is having to quell his emotions in order to think clearly enough to get the job done," says Perrineau.

"At the end of the day, he has to figure out what to do to get Walt back. He has outbursts and I think it's actually going to drive him crazy. He still believes his son could be somewhere on the water. Michael doesn't know anything about the Others. He is handling it as well as he can."

Perrineau is excited about how the current storyline is sucking him into that weirdness. "We are adding the adventure part that some other characters had last season. It is really cool. I like the action and there are so many dilemmas going on at one time."

Obviously, Perrineau can't spill any of the upcoming twists and turns, but hints the trio will be learning more about the 'Tailies' people.

"They are really skittish and the question Michael has is 'Why?'" muses Perrineau. "There's a 'monster' out there. Clearly, it is safer on our side of the island, so we are heading back there.

"I think the Tailies are looking for someone to take them there, but Michael is still consumed with Walt and he will manipulate people to try and get his son back."

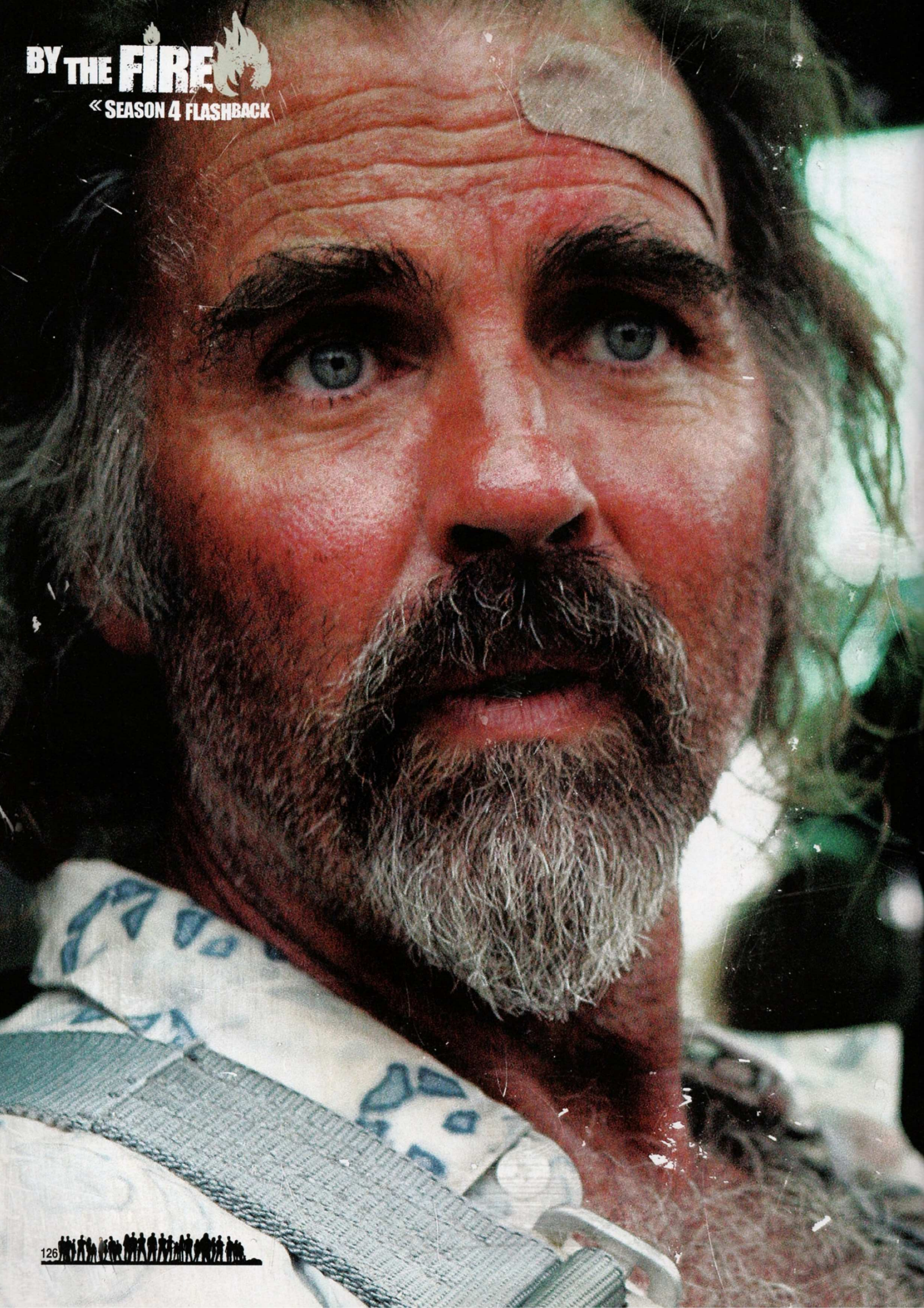
Since tuning in, *Lost* fans have discussed and debated theories, but they aren't the only ones banging their heads. One of the big secrets is also driving Perrineau nuts. "The next storyline will answer more questions, but then you go, 'How does that work?' says Perrineau. "I really want to know the deal about the Others. I'm confused about them. Who they are? And remember Ethan? What was that about?"

As well as his film and TV acting, keep up to date with Harold Perrineau's music here: www.haroldperrineau.com

Dear Diary

Flash-forwarding to May 2010, HAROLD PERRINEAU recalled his fondest *Lost* memory...

"I think one of my fondest memories will always be when we were at the 2005 Golden Globes Awards. We were all sitting scattered around wondering, 'Dude, are we really going to win?' And then it was 'Come on up!' [*acts out scrambling with excitement up to the stage*] I was just thinking about it today – it was one of my favorite moments. At the time I was trying to see if I could get someone to make *Lost* Emmy rings for us. The designers were like, 'What should we put on it? I was all, 'I don't know!' [*laughs*] I'm bummed I didn't get them made!"



TO BE FRANK

He was scheduled to be the pilot of Flight 815, but that fate became his friend's, Seth Norris. Still, the island clearly had other plans, as Frank Lapidus became a key player in the big battle between good and evil in the series finale. Let's flash-back to just after the season four cliffhanger, when veteran actor **JEFF FAHEY** talked exclusively about joining *Lost*...

Words: Tara Bennett

Carlton Cuse said they specifically called you to come in to talk about being on *Lost*. How did that call go down?
Well, it came in and they'd obviously got hold of my agents and management. They got my cell number and asked if they could call me. They were wonderful over the phone, so I went to LA to talk to them. They were so kind and generous and very giving that I wanted to do the show. Then when I got [to Hawaii], I had such a wonderful time. Everyone from the crew to the production to the actors and directors, it was a truly wonderful experience.

How the character of Frank pitched to you? Was he specific or just a sketch?
They described the idea they had for the character, but I think the key invite was that they had discussed the idea that "we would develop the character with you." It's quite give and take. The phrase they said was "that it's not going to be a suit off the rack; it's going to be tailor made."

You worked together with the creative team to shape Frank's character?
That was the beautiful relationship about this. They would write something and then I would try something and expand on it a little more. All the directors, Stephen [Williams] and Jack [Bender] and the writers have given me so much freedom to delicately develop. I didn't go wild. We would just move forward in an interesting give-and-take way so I'd first feed off what they sent and then we would massage it and develop it. Then, each episode was how I would play it and they would expand on that. It's been a really wonderful process to be a part of.

I understand you'd never seen *Lost* before, so it must actually have been a truly brand new experience being immersed in the mythology of the show both as an actor and the character when he lands on the island...
It truly was that way. I'm still enjoying that I don't know [what's going on] because I can be part of the audience at the same time and yet be inside of it and know enough that I connect the dots where I have to. In a way, it's doing some of your creative homework for you.

Did you respond well to the nature of the show – which puts the actors in a place of not knowing the arc of their character or what to expect from script to script?
I really loved the idea that I didn't know. I still do. I enjoy not knowing. We live so much of our lives having to know things and here's a situation of a wonderful ride of telling a story. It's their thing – Damon and Carlton's – so they can take it anywhere and I'll roll with it. It's fine with me and if they don't want to tell me – that's cool too.

Since you had a pretty clean slate to work with in crafting Frank, what traits did you want to apply to him so you had at least a little direction in how to play him?
We had an understanding that the intrigue in the process of not knowing is quite a freedom. It's not developed in stone. I wanted [Frank] to be worldly, but have a relaxed, engaging, and adventurous attitude. I just rolled with it. Maybe 25 years ago, I think I would've sat down and really analyzed this character. Today, I give him space and roll with it. It really was like that with each episode, it would be interesting what they would write. Then I would

take it in a certain direction or at least exercise that possibility. It all worked within the boundaries of the show and the creative vision of the directors and writers. It was just an easy-going growth of the character and fitting in with the other people because you are always playing off each other. So a lot of things that developed in the character actually developed just in playing off the other characters.

How was it working with the new cast, like Rebecca Mader and Ken Leung?
They are all very fine actors and good people. We all certainly got along in that respect. I think I had one scene in the beginning with them and then never worked with them again!

And the original *Lost* cast? You spent a lot of time on screen with them too...
Oh, beautiful! I just sort of bounced off everybody. I wanted to support the involvement but still maintain who I was. But I didn't want to come in as a blockbuster and try to change the existing rhythm.

Considering all of your roles in films and your international cultural projects, you're quite the world traveler. Had you'd been to Hawaii before?
Yes, many times.

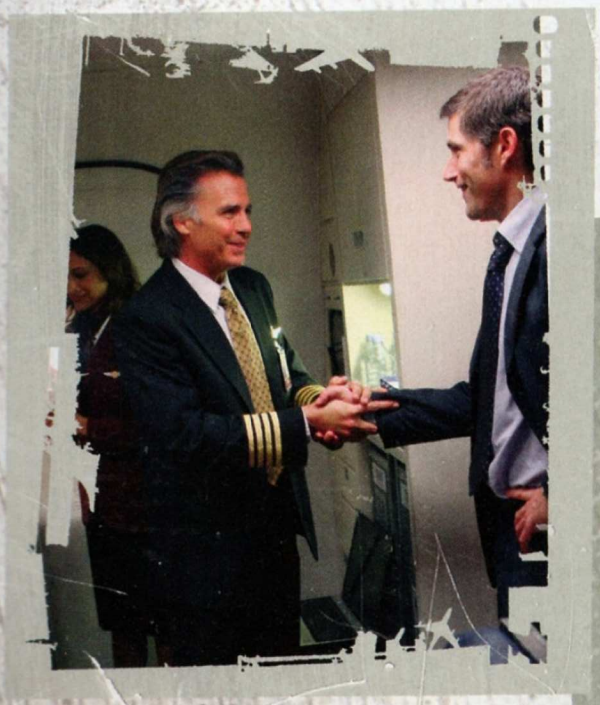
The show is filmed quite far from your actual home. Did you find this stressful?
No, everybody is so professional. It runs so well that, at this stage of my career, it was a gift. It's paradise. The only difficult thing, if at all, about the whole experience was that we had to break for hiatus. I can only speak for myself, but there wasn't one difficulty otherwise.

"I look forward to what they have planned for the next season. The way they left things with Desmond and Frank going off with Penny in the boat adds a whole other element to the arc of the show and I am fascinated by that..."

Did you reside in Hawaii or fly to and from the island for your other projects?
I was able to get out and go back and forth a few times. When the strike happened, I was able to get a lot of work done. But for the last part of the season, I stayed right on the island because we had so much to do. But I enjoyed that I would go and do whatever I was doing and then go back to the island. It was wonderful to go off to this protected space where it was all about the work. It always felt like going home when I went back.

What surprised you most about Frank Lapidus' situation when you flipped through the scripts?
There's nothing that was a surprise because the whole ride was a surprise. When I see something new, I just know more and throw this angle on him and play it. But I think the one changing moment was the moment on the boat where Frank discovers that he's actually working for Charles Widmore.

Frank made it off the island with Penny and Desmond and now their existence has to remain a secret... How long do you think that will last?
Well, we'll see, won't we? I would love to come back. [The producers and I] have developed a very comfortable relationship about everything else that I do, so neither one of will keep each other hanging, as it were. There's certainly flexibility that will support everything they are doing with the show and that gives me freedom to do other things as far as my other work. I do look forward to what they've planned and the writing for next season. The way they left things with Desmond and Frank going off with Penny in the boat adds a whole other element to the arc of the show and I am fascinated by that. I look forward to seeing what they are going to do with that. No one really knows. I'm sure the guys have an idea, but, by the same token, they will probably watch the finale and feel what the impact was like to determine how the arc of any of the characters will go. It's interesting that we are living inside this wonderful experiment. There's just a comfort and excitement and joy of doing a job where the unknown is a major part of it.



"I think the one changing moment was the moment on the boat where Frank discovers he's actually working for Charles Widmore..."

LOST RECOGNITION

JEFF FAHEY discusses what it's like having *Lost* fans call out to him on the street...

"I'm just beginning to experience that because when you are on the island you are somewhat isolated... But I feel that [change] every day now. It's wonderful, because they are relating to the character. I love it when someone says, 'Hey Frank! How are ya doing?' It's like they feel they know you. When they walk by they say, 'Hey Frank, where's the helicopter?' It changes like that and it's quite fascinating."

TO ABSENT FRIENDS

Long before his heroic actions in the series finale, season four revealed that Hurley was one of the Oceanic Six – a survivor who got off the island. Here we revisit that era, when **JORGE GARCIA** talked exclusively about playing one of the show's most loved lost souls…

Words: Bryan Cairns

In one of your flashback episodes, *Tricia Tanaka is Dead*, what did you make of Hurley's dysfunctional family life? Did it give you any insight into what makes him tick?
Well, it was great introducing the father and what happened there. It just showed what could be waiting for him if he does get off the island! There was a scene that didn't make the final cut that ended where everybody walks away from the van but Hurley is sitting in it reflecting on what could be.

Casting Cheech Marin as Hurley's father was a coup…
Cheech was great! The way the exit was set up, we had a lot of moments where we were just hanging out at the dining room table, or at the psychic, so we had a lot of down time to chat. He had stories about his *Cheech and Chong* days so it was cool.

Back on the island, what did getting that van up and running do for Hurley?
It was all about the idea that Hurley started to believe maybe you do make your own luck and could get rid of the curse he has for good.

Before Charlie's passing, were you happy with their goodbye on the beach?
It was kind of melancholy. Someone called it the end of an era. That was a bit sad. There is a clever way they are able to take a lot of the overly-dramatic stuff out of the sad scenes. They do it for a lot of the other kinds of scenes too. I liked how they showed that only Charlie knew the dynamics of this final goodbye. I thought that was a really nice touch. It was reminiscent of how all Hurley could say to Libby when she was dying was, "Sorry I forgot the blanket." Those are two great moments and those are the choices the writers make which are very strong and real in a way.

Charlie tells Hurley he loves him but Hurley doesn't seem to get it... or does he?
Yeah, I just brush it off and go, "I love you too, you weirdo." That is it. It really set up well the moment, later this season, where Hurley finds out not only what happened, but that Charlie volunteered for his fate.

Why do you think those two characters clicked?
I don't know. We are no more opposite than Shannon and Sayid. When you are thrust into a situation, you just find who you cling to. In a sense, they were not cut out to be heroes or villains. They just find each other. I love that scene when they are going through records in the hatch and it's basically like a dorm-room scene between two roommates.

Arguably, Hurley is the most loveable character on the island. What was your reaction when he used the van to crash in and save the day while killing one of the Others at the end of last season?
Yeah, I was surprised because that was his first kill – technically – unless you count the 'bad luck killings' around

him. So it was surprising, but you felt the set-up coming. It is like Dr. Arzt talking about the dynamite so much – you knew he was going to blow up. Then Hurley isn't allowed to go and help anyone save the day with the team so he makes the moment happen with the van all by himself.

Do you find that elements like that really kick up the storytelling?
Absolutely. The writers have a great ability to enjoy setting certain things up and enjoy getting to certain places this season.

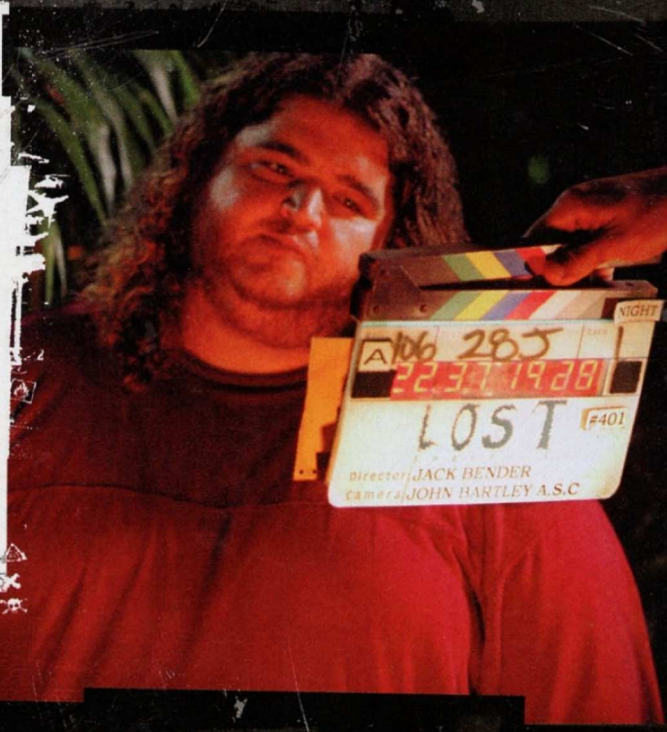
What did you enjoy about the way Hurley kick-started this fired-up fourth season?
You see Hurley's reaction when he finds out about Charlie and I like the way it becomes a driving force for him, at least at the beginning of this season. That gets him to act the way he does. Also, everyone who found out they get off the island was pretty excited to find that out! There is a moment where you see Hurley air born for a second too. It's fun and it's not the stuff I am usually the go-to-guy for, but it is always cool to be able to do a little bit of action.

There were major new characters on the island for season three...
I do like interacting with new actors. It keeps an actor on his toes finding new dynamics. I thought the guys who played Nikki and Paulo were great and enjoyed working with both of them too. We got mixed reviews about their final episode from the audience. Some people thought it finally legitimized them and other people thought it wasn't so good. It's tough to keep everybody happy though.

Are we going to see more of Libby this year?
I think that's gonna be cool because there is definitely more of their story to tell.

After Michael murdered Libby and then led the group into an ambush, how is Hurley going to respond when they reunite?
That, I don't know. That is probably what I am interested in the most about this season, is the moment Michael and Hurley see each other.

After season two, it almost felt like Hurley would become darker because of those events...
In season three, I kept waiting for the moment Hurley finally grieves Libby and it took a while.



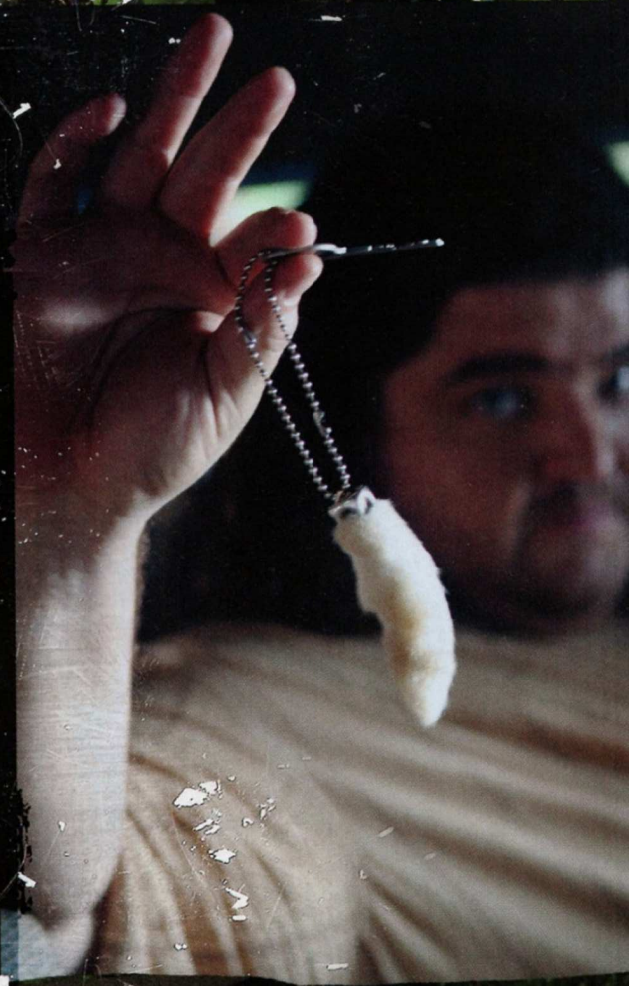
"That is probably what I am interested in the most... the moment Michael and Hurley come across each other..."

It didn't happen until the *Tricia Tanaka is Dead* episode and now, obviously, everything Michael has done has sunk in. Hurley didn't react when he first heard because it is the type of reflective delay you experience when you get bad news. Now it has pretty much sunk in, so perhaps the reaction will be different whenever Michael and Hurley come across each other.

Do you have any favorite scenes from season four so far?
There's a great ending to Sayid's story [episode three] that is pretty interesting. That is probably the thing I am most excited about. Also, back in season three, driving the van around the field was a good time. We had two scenes when there were four of us working together for a long time in one space. Then when we found the parachute so the four of us – Ian, Dom, Daniel, and me – we just hung out the whole time. Then there was Josh, Dom, Daniel, and me hanging out by the van. Those were some of my favorite times working on this show.

Hurley and Sawyer have a really fascinating relationship...
Yeah, they have a little 'odd couple' thing to them! Now that Charlie's gone, there has been more of an opportunity for Hurley to hang out with other characters, too.

On a final fun note, which of Sawyer's nicknames for Hurley stands out the most to you?
I think maybe 'Babar' because he got the reference wrong and Hurley had to correct him on it! He comes up with a lot of names. 'Snuffy' is good too.

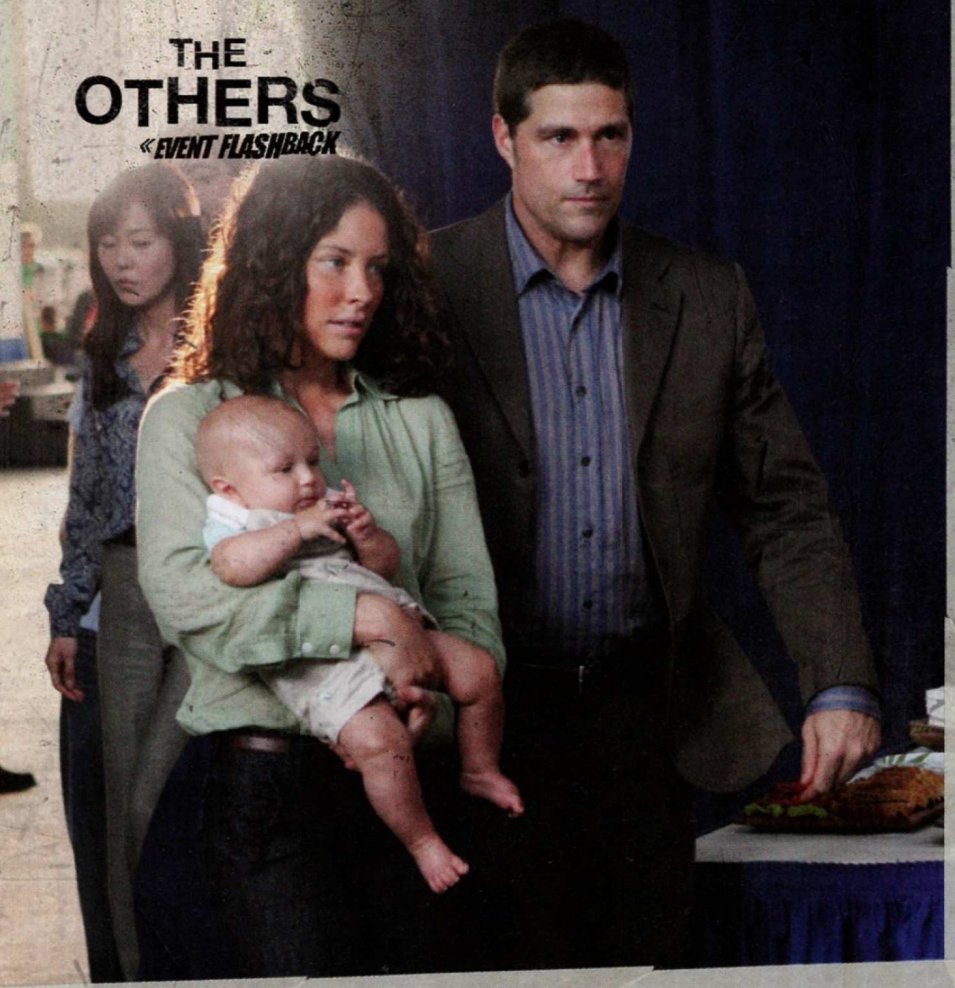


HOW THEY

MADE *LOST*...

Let's revisit the 2009 Writer's Guild of America's event that featured key members of the *Lost* writers' room. Film and television writer Robin Schiff welcomed *Lost*'s Executive Producers **DAMON LINDELOF**, **CARLTON CUSE**, **ADAM HOROWITZ**, **EDWARD KITSIS**, and Co-Executive Producer **ELIZABETH SARNOFF** to talk to 500 fellow writers and students about crafting one of the most complicated series to grace primetime TV screens...

Words: Tara Bennett



There are some very prevalent father issues running throughout the series: Jack and his father Christian, Locke and Anthony Cooper, etc… why is that?

DL: I think everybody looks at life through a certain prism, whether it's from your personal experience or it's dramatic storytelling. I was raised in the *Star Wars* generation, so having a very complicated relationship with your dad is fundamental. I was watching the Olympics with my wife last summer and Michael Phelps had just won his sixth goal and I turned to her and said, "This guy really hates his dad [*laughs*]!" And then you find out his father is a cop in New Jersey who hasn't spoken to him in 14 years, so in my brain, I look at it through that spectrum which is, "That's why he swims the way he swims, and smokes bongs the way that he does [*laughs*]."

CC: That's the secret of Michael Phelps.

DL: I think we look at *Lost* through the spectrum that, for some reason, it's very patriarchal in terms of damage done to these people, primarily by their fathers. Something that Eddy and Adam have brought to the show is that Hurley's relationship with his mother is overwhelmingly positive.

Eddy Kitsis: But Hurley's father left him. The show's theme is that people have father issues.

DL: I think it's relatable.

CC: Thematically, these characters are all dealing with a lot of issues and they are searching for redemption in their lives. We try to find powerful, emotional conduits for those thematic concerns that we are exploring, and that often takes place in father/child issues.

DL: We also wanted all the characters to be orphaned so they didn't have the emotional bonds with their parents, meaning they would be forced to have relationships with each other. So for Kate to say, "Yeah, I had an overwhelmingly positive experience growing up, but I also blew up my step-father…" it feels like, in order to generate drama, they had to be dysfunctional.

What happens when an idea isn't working, but it's too late to change it?

DL: I walked into the room once and said, "You know what would be really cool? What if the Others had their own sheriff and she was really mean and she questions Jack?" They all looked at me and said, "Oh yes, that would be cool [*laughs*]!" Sometimes Carlton and I have terrible ideas that we are excited about and the writers have to do their best to execute them. The writers put their names on the scripts that they write, but every single story is broken by everybody. We all take equal responsibility.

For the final season, how are you laying out the plans for the last episodes?

Carlton Cuse: We finished writing the season five finale in mid-March. We took a whole week off from writing and [the last week of March] we started what we affectionately call "mini camp." It's like spring football training.

Damon Lindelof: Except all of us are afraid of football [*laughs*].

CC: The planning of the show is done in three tiers. The first tier is the overarching mythology, which we have known for a while. We then get together for three weeks in the beginning of the each season and talk about what the new season is going to be without the distraction of having another script to write. Then we come up with what we can accomplish in season six in much more detail. We work for three weeks and then go off on a break. We resume writing the show in July, and from there write episode to episode. It gives us a structure and that allows us seven weeks of writing before we start shooting season six.

"Now that we are doing the final season of the show, we are very excited about what our ideas are, but we have no idea how they are going to register with the audience…" (Damon Lindelof)

"Thematically, these characters are all dealing with a lot of issues and they are searching for redemption in their lives. We try to find powerful, emotional conduits for those concerns..." (Carlton Cuse)

Adam Horowitz: We do our best to execute.
EK: There are bosses who are like, "This is what we're doing and that's what it is." The great thing about Damon and Carlton is that they listen to our opinions. It's the kind of room where you don't have to worry about, "Is my idea bad or not?" If it's bad, that's okay. It's a room where you have freedom because any idea can go somewhere.
AH: I also think it's unfair to say anyone comes in with sucky ideas. The truth is that I can't tell you how many pitches that start with, "This is a bad idea, but..." and it might spark something and we go from there.
Elizabeth Sarnoff: I don't think we've ever thought, "Oh, that's a sucky idea." The great thing about writing the show is that a good idea is not good enough. We always try to make the best possible episode, but you can't win every single time out of the gate with 100 episodes.
CC: They're not shy. Everyone is very opinionated in the room. We appreciate hearing when things are not landing.
AH: But there is an energy in the room too when an idea is landing and you can feel the enthusiasm. We keep talking about the ideas and working on them until everyone gets that feeling and you have to use it.

Was there a time on the show where you felt you wrote yourself into a hole and were like: "Crap. How do we get out of this?"
CC: Nikki and Paulo [*laughs*].

What about Walt?
CC: There are a lot of pragmatic difficulties with Walt, in that he's like three times the size that he was [*laughs*]. It was very difficult because that actor grew up during the last five years, so it's hard to go back to a flashback with Walt.
DL: One of the things that we love to do is to paint ourselves into a corner. We make choices that we ordinarily *shouldn't* make, and that forces the show to change. It has to change in its storytelling and it has to change in its direction. We like to say, "If we paint ourselves into a corner, and then we realize, 'Hey, maybe we can walk up the wall?'" That's what no one is expecting, and then the good news about walking up the wall is that the paint on the floor dries and you jump down and do it again. Sometimes it works fantastically, other times it doesn't. I think one of the reasons that the audience watches *Lost* is the same reason we go to the circus and watch the guy on the high wire. There's a sick part of all of us that wants to see him fall, just to see what happens... and there's people that watch our show [for that too].

What about story threads that seem to have been abandoned or never followed up on, like Jack not wanting to be around Aaron?
DL: Well, at one point Kate says to Jack that she's really glad he was able to change his

"We are all fans of the show and we talk about it as if we are watching it as an audience. We are as hard on it as any of you are..." (Damon Lindelof)

mind about seeing Aaron. That's a great question because we as writers basically say, "Is that worthy of a story – the story of the time that Jack changed his mind from not being able to see him to wanting to see him?" We have a conversation and the story is pass or fail. That story failed. We hope that the audience reads that people change their minds. That is a story that will probably never be told, and if it feels like a missing piece, that's one of the things we have to live with as writers. We are fallible and things slip through the cracks, but it's not to say we don't care about it, but there are things we care about more.

At what point did you decide to add the supernatural elements to the show because that really differentiates *Lost* from anything else like it on TV?

DL: There were three ideas in the pilot. One was that they would hear this ungodly noise at the end of the first act that told the audience it was a mystery show. We never saw that thing except that it was horrible and terrible, so people would speculate. Second was that a polar bear was on the island, which told people that's not supposed to be here [*laughs*]. And third was something we didn't get to do until a couple episodes later, which was when Locke whispers to Walt, "Do you want to know a secret?" We knew the secret was highly supernatural in that Locke was in a wheelchair before the crash. These three elements are the way we imbedded what is now an incredibly supernatural show – a highly genre show. It's always been a genre show, but we unfurled it slowly.

CC: I don't think ABC really realized what the show was. I remember we were walking on the ABC lot after the first season to go pitch to the executives what was in the hatch. I was like, "We are going to go in there right now and tell [ABC Entertainment President] Steve McPherson that there is a guy in there pushing a button every 108 minutes. Do you think we can get a job on *Ghost Whisperer*?" But to Steve's credit he listened and said it was cool. Bit by bit, they digested it and seemed to respond to it. We have to give them credit for allowing us to do this show. At any point they could have put the brakes on it and said, "Put them on the beach and have talent shows like they did on *M.A.S.H.*"

Are there any bones of contention among the writers about killing characters, and who will remain to the very end?

EK: We arc out characters, so we know who is

"We resume writing the show in July... It gives us a structure and that allows us seven weeks of writing before we start shooting season six..." (Carlton Cuse)

going to die, and when they will die. I will say that when it comes to those episodes, sometimes it's very hard to let go. You'll start saying, "I know we planned all season for Charlie to die, but what if he doesn't?" That's how we know it's good, because if we are having an emotional reaction about losing characters, hopefully the audience will too.

AH: The only fight we really had was over Frogurt [*laughs*].

DL: And sometimes they die a little sooner than we planned. *24* has mastered this and is another show I personally love. They will kill characters at any time during the season. If you wait for the finale or a very special episode to kill someone... we always knew we wanted the audience to know a character could die at any time.

What is your proudest writing moment on the show?

EK: Frogurt actually making it onto the show.

AH: Actually getting Billy Dee Williams on the show was seriously the realization of a dream.

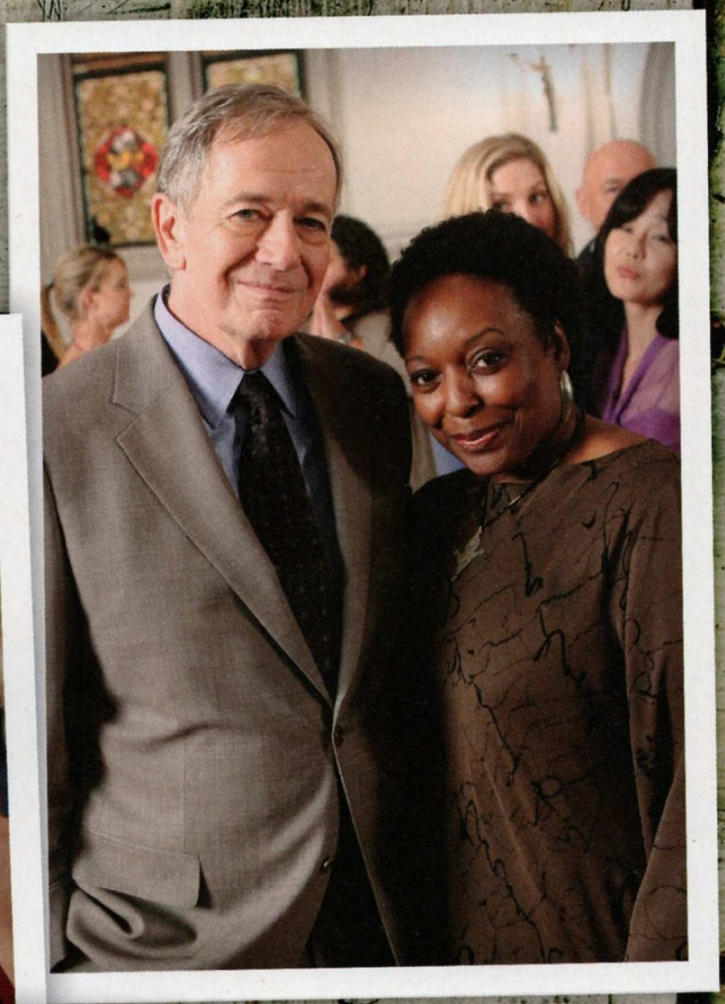
When it's all said and done, what do you hope audiences take away from their experience of *Lost*?

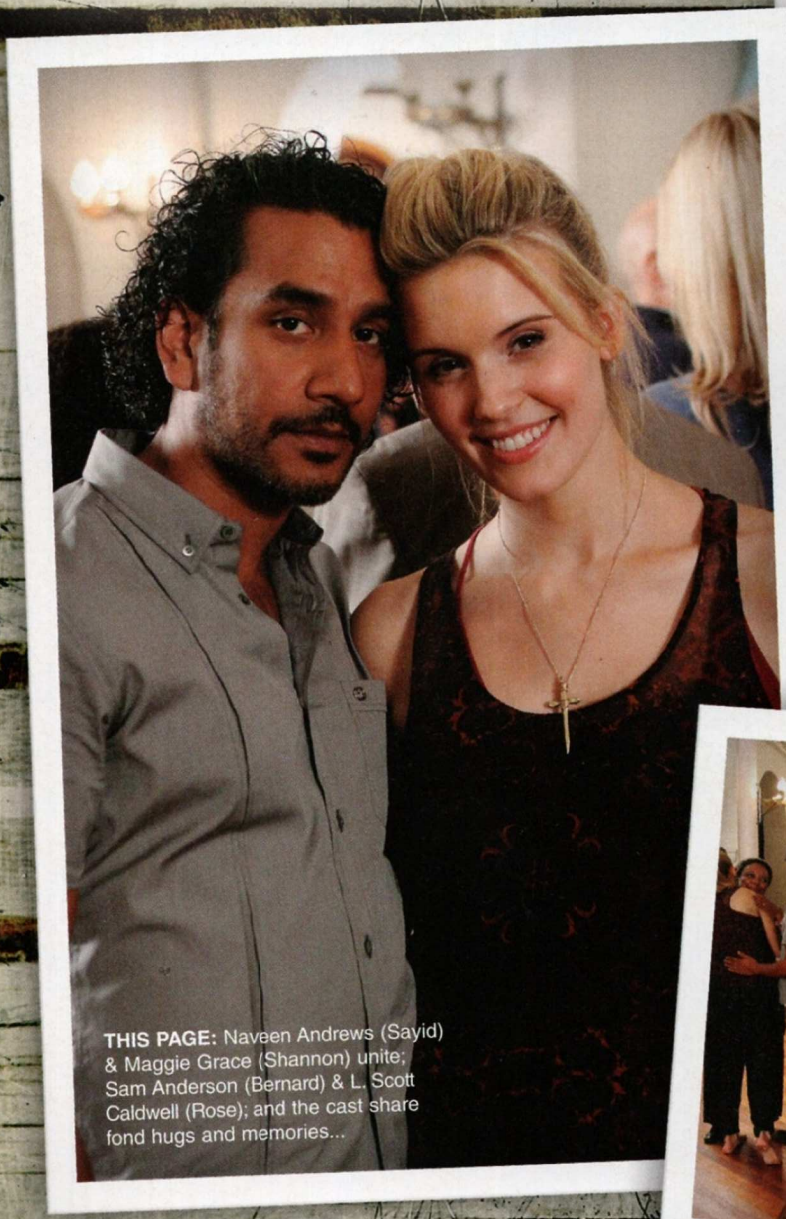
DL: Personally speaking, and for us as writers – but I can only speak for myself about this part, now that we are doing the final season of the show – we are very excited about what our ideas are, but we have no idea how they are going to register with the audience. We hope that what they take away is that all of us together – the writers and the audience – have been through this incredible experience over the last six years that no one, from this point on, will ever have again. People who just watch the DVDs, you can watch them at your leisure. But this idea of how we wrote it and you watched it, that there was a finale in May, and there were eight months before it came back again, we hope you take away not just the story, but the experience. What's cool for me – and it's also my proudest moment – is that the show has become a cultural event. We are all fans of the show and we talk about the show as if we are watching it as an audience. We are as hard on it as any of you are. We will say, "Hurley would *never* do that," or "That is stupid and they'll kill us if we do this." We just want to feel like we are part of this amazing community and however the story ends that experience is a separate and cool thing for everyone.

LETTING GO

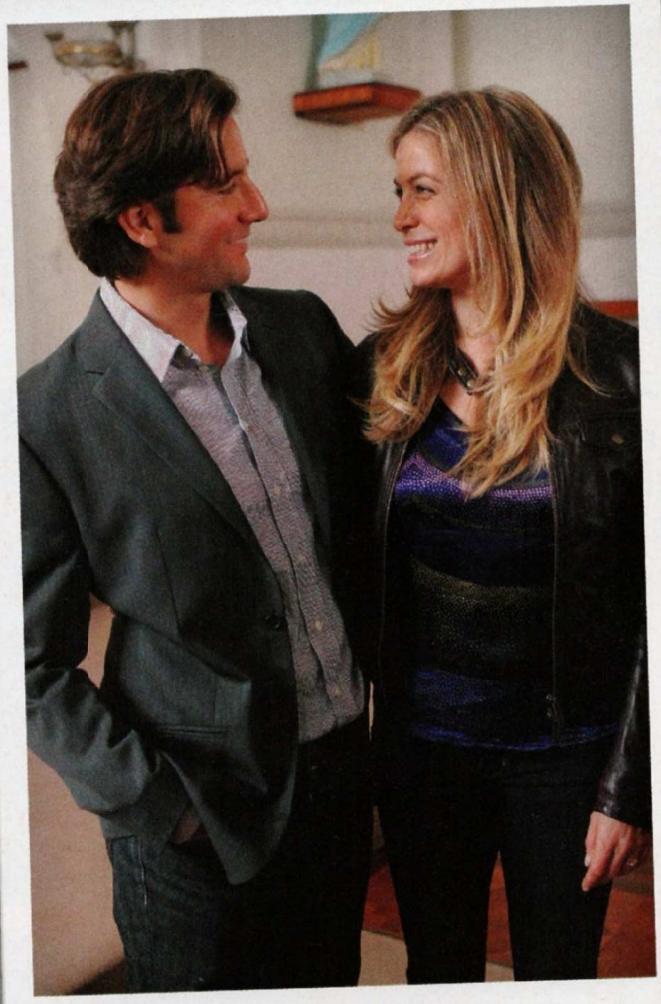
After recapping just how Team *Lost* made the show with the previous feature, we're taking you to a final place of peace and enlightenment. With exclusive photography from *Lost* Set Photographer **MARIO PEREZ**, head back to those emotional scenes in the church, as the cast and crew celebrate completing the filming of *The End*...

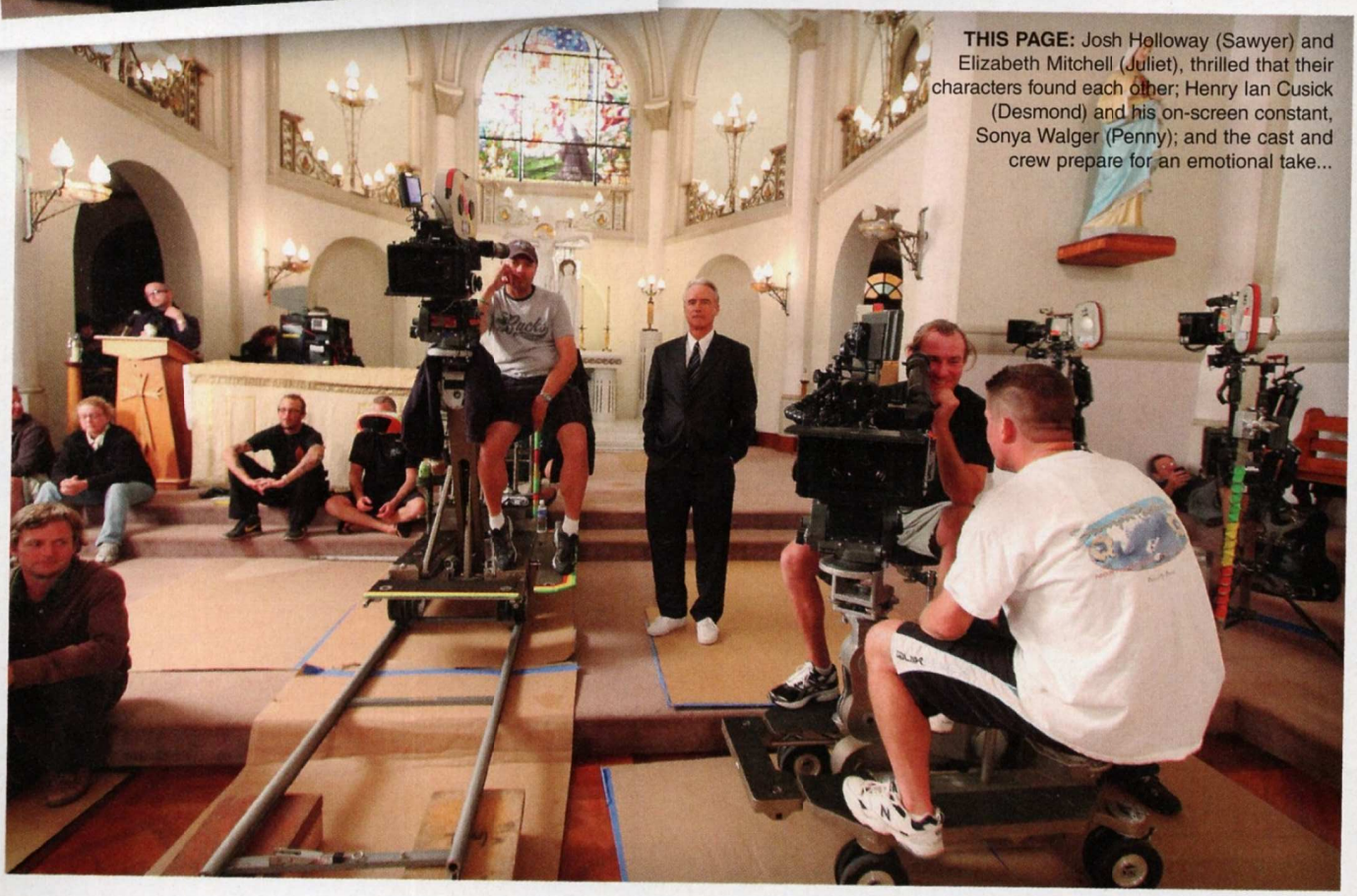
Compiled by Paul Terry





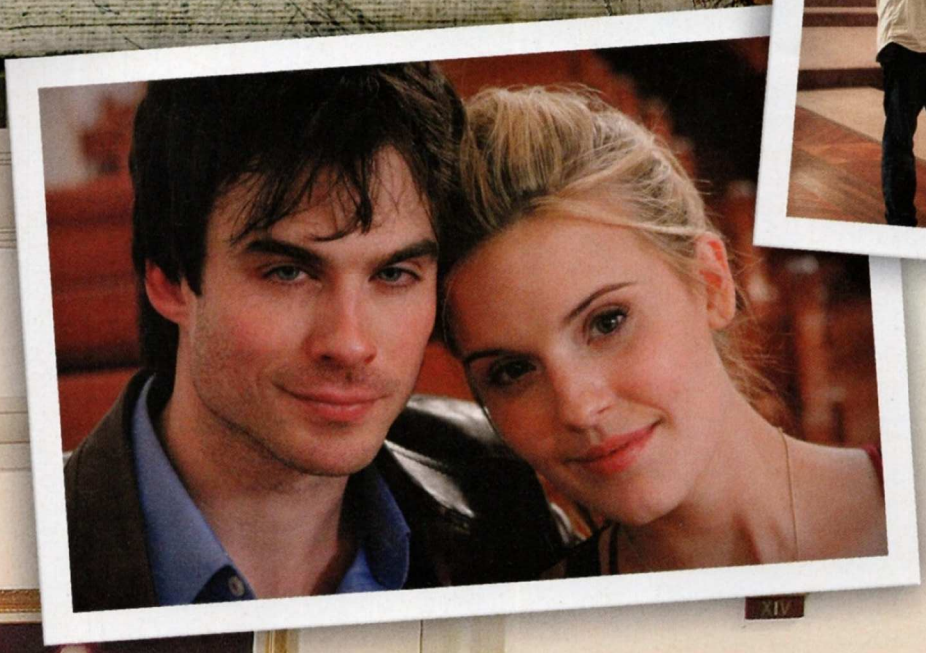
THIS PAGE: Naveen Andrews (Sayid) & Maggie Grace (Shannon) unite; Sam Anderson (Bernard) & L. Scott Caldwell (Rose); and the cast share fond hugs and memories...





THIS PAGE: Josh Holloway (Sawyer) and Elizabeth Mitchell (Juliet), thrilled that their characters found each other; Henry Ian Cusick (Desmond) and his on-screen constant, Sonya Walger (Penny); and the cast and crew prepare for an emotional take...

ABOVE: Friends, reunited...
LEFT: Cynthia Watros (Libby) and Jorge Garcia (Hurley)...



ABOVE (L to R): Exec. Producers Jack Bender and Bryan Burk, Co-Creator/Exec. Producer Damon Lindelof, and Exec. Producers Carlton Cuse and Jean Higgins applaud the cast and crew...
LEFT: Ian Somerhalder (Boone) and Maggie Grace (Shannon), step-siblings back together...
BELOW: The final farewell...

THE DEPARTURE

< MESSAGE START >

In many ways, I dreaded *The End*.

I knew that I would love the story, and the way that the cast and crew created those final, crucial moments. I knew we'd all be thrown into a tornado of emotions. But I also knew a huge part of me would instantly become very sad the second the credits rolled – simply because, for me, the end of *Lost* didn't just mark the end of an incredible TV series: it meant the beginning of the end for this official magazine. When your daily life has been fueled by constant emails, phone calls, and meetings all related to *Lost* for the past five years (we launched the magazine just before season two) that seemed like a pretty terrifying thought.

However, just like the show, where disorientation and downbeat feelings are rapidly replaced by sweeping elation and triumph, I realized that this had been an incredible ride, and one that I am so grateful for, and that it also marked the beginning of some very exciting new projects.

Publishing is a completely insane beast. It's impossible to tame, which is why it's such a rush to be a part of. I can still remember, crystal clear, the moment during a catch-up chat with J.J. Abrams in early 2005 about an issue of *Alias Magazine* when he mentioned me running the forthcoming new magazine for *Lost*. I was absolutely thrilled, but also quite shocked, as it was brand new news to me: my bosses had forgotten the tiny detail of telling me I was taking on *Lost* too. But like I said, publishing is a whirlwind, so sometimes crucial news gets appropriately lost in the ether. But I'd already been obsessively watching the first season, and the prospect of making a magazine about this island of amazing characters, polar bears, Others, and monstrous roars had me sketching ideas that night.

For the manic preparations of the first ever issue, there were some glorious perks. It was March 2005, and we weren't launching the first issue until October, but there was plenty to do, and a lot of interviews and connections to make. Jack Bender was shooting some scenes for *Exodus* on a set in Los Angeles (for some Oceanic flight 815 interior shots), and so a previously planned *Alias* trip became an *Alias* and *Lost* double-bill.

One of the greatest things about that set visit was that most of the cast and crew weren't aware there was about to be a regular magazine solely dedicated to their show. It was fantastic seeing their delight just before we started chatting: "Hang on... there's going to be a *magazine* for *Lost*?!"

It was nice that the tables got turned on me shortly after that, when, out of nowhere, an official UK fan show began that eventually became known as *The Lost Initiative*. I'd never have guessed that doing the magazine for this amazing show would domino-effect on to me doing a podcast-turned-online TV show for UK channel Sky1. But then maybe that's one of the blessings of being involved with the island – you really can't see what's coming next.

We shot our last *Initiative* after the finale: loud shout-outs to my *Lost* brothers Iain Lee and Tom Page, and the entire Sky1 and Koink family. I will miss that *other* amazing job so much, too.

It's such a cliché, but the past 31 issues really are a blur, but in the greatest way – time really does fly when you're having this much fun: imagine watching one of your all-time favorite shows, and it's your job (don't hate me, I'm just emphasizing how much of a blast this has been). Okay... you're gonna hate me more: then imagine having the freedom to look at a blank issue plan every few weeks and think, "Hmm, what shall we put in the next edition?" Trust me, the hate will increase: *then*, you pinch yourself when you realize you get to interview this terrific bunch of creative people on a regular basis, liaising with the ABC and Writers' offices for exclusives about the show... and it's your *job*. I'm sorry... (you're all in full-on "throw him to the smoke monster" mode now aren't you...)

It would be fun to be able to balance up the gushing praise with juicy, ranty tales, but there are none to tell. I've had the honor of running mags for *The Simpsons*, *Futurama*, and *Alias*, but hands down, *Lost* was the greatest. The cast, crew, and teams in Burbank and Hawaii have been nothing short of spectacular, because, as you've all seen from the features they made happen, they've been so giving of their time and talents.

I really can't thank everyone enough, from the show, the network, the magazine team, and of course, all of the fans for making *Lost Magazine* what it is. Glasses of champagne must be raised especially for the following: Damon and Carlton for their incredible support and input over the years; Adam and Eddy for their regular news updates; all of the great feature writers who've contributed to this magazine, but especially to my dear friend (and *Lost Encyclopedia* collaborator) Tara Bennett; ABC's Melissa Harling Walendy, Associate Producer Noreen O'Toole, Co-Producer Samantha Thomas, and Co-Producer Gregg Nations, all of whom have worked so hard on this magazine to make sure that it is exactly what Damon, Carlton, the show, and you the fans wanted.

Finally, please be upstanding for the man who crafted the ingredients of every issue into a feast for the eyes: my friend, fellow Mike Patton fan and genius *Lost Magazine* designer, Russ Seal. You knocked every single issue not just out of the park, but way, *way* across the sea.

Namaste,

Paul Terry
Editor

< MESSAGE END >

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LOST
SEASON 6
DIRECTOR: JACK BENDER
CAMERA: JOHN BARTLEY, ASC
AMPLIFIER